Maratha Wall Paintings

(WAI, MENAVALI, SATARA, PUNE)

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PROFESSOR OF HISTORY (Retd.)
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STATE BOARD FOR LITERATURE AND CULTURE, MAHARASHTRA

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साहित्य आणि संस्कृती मंडळ
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FOREWORD

Dr. B. K. Apte's work ' Maratha Wall-Paintings ' presents in detail, an account of the paintings in the mansions at Wai, Menavali, Satara and Pune and would enable lovers of fine art to know the art of wall-painting of the Marathas in the eighteenth and nineteenth centuries. The historic mansions in which these paintings are located are likely to fall a prey to the ravage of time. Some of them are already giving way and even where such mansions are standing, the paintings therein are effaced. It is for this reason that Paintings from Nagpur, Chandrapur, Chandwad, Washim etc., could not be included in the present study. For various reasons, therefore, Dr. Apte's book is likely to be the only available record on Maratha Wall Paintings for the future generation and anyone desirous of knowing about the art of wall-painting of the Marathas will have to refer to this work.

In the eighteenth century when the Maratha power was at its zenith princes and noblemen had time and money to spare for fine art. With their increasing contacts with Mughals and the rulers of Rajputana and Deccan, they had developed a taste for fine arts. This found its expression even in the sphere of wall-paintings. The Rajasthani style was then in fashion in wall-paintings, book-illustrations and miniatures. The Peshwas, therefore, turned to Rajasthan and invited the famous painter Bhojraj from the Jaipur Darbar to delineate paintings in their palace, Shanwarwada, at Pune. The Rastes too, seem to have invited Rajput painters to draw paintings in their Motibag palace at Wai. These paintings indicate the influence of Rajasthani style. The Deccani style which is equally important is found in the paintings of Belbag at Pune. One can notice this from the relevant pictures produced in this work, along with the descriptions thereon. The indigenous Maratha style free from any foreign influence is found in a few specimens produced from the wall-paintings from the wada of Jairam Swami of Vadgaon. These fragments have been preserved in the Shri Chhatrapati Shivaji Maharaj Museum at Satara.

It appears that the Maratha style which was fertilized by the Rajasthani, Deccani and Mughal idioms could not develop to its full stature because of the impact of western style brought in by the British.

Painting the walls of a house, palace or a temple with auspicious symbols or pictures of deities is an ancient Indian custom and was in vogue till recently. Perhaps, it is still practised as a religious custom in some areas.

The tradition of wall-painting in the Maratha country goes back to the frescoes of Ajanta and Ellora. But the peculiarity of the Ajanta paintings bears no relationship with the Maratha style. The latter follows the two dimensional style starting with the Ellora paintings. Traces of the Ajanta style are not to be found in the land of its birth. The method of painting the ceiling existing in the caves of Ellora was carried to the caves at Junnar and seems to have been imitated on the ceiling of the temple at Meneshwar, at Menavali.

There are several references to the then extant wall-paintings in the Maharashtri Prakrit and Marathi of the medieval period. However, actual paintings of this period are not available. Dr. Apte has discussed these points in his introduction.

It appears that a large number of wall-paintings produced in this book are on religious and mythological themes. For instance, the paintings at Menavali, Satara and Pune, depict Dashavataras, Mahishasuramardini, Kaliyamardana, Amrutamanthana, Krishna lifting Mount Govardhana, Ganesha, Sita Svayamvara, Draupadi Svayamvara, Vishnu, Dattatraya, Brahma and so on. There are, of course, depictions of some other themes also, like Laila and Majnu, Rani Rupamati and Baz Bahadar in the Motibag paintings at Wai and the painting of the Bathing Lady at Menavali (produced on the backside of the jacket).

Dr. Apte has taken great pains in preparing this book. I have no doubt that the historians, connoisseurs and even the lay observers will appreciate this work. I thank Dr. Apte on behalf of the State Board for Literature and Culture for allowing us to publish the same. I am equally grateful to Shri Alva, the former Director, and Shri G. D. Dhond, the present Director, Government Printing and Stationery, Bombay, and all his staff for bringing out this work of art in such an immaculate way. I am happy that this monumental work is being published during my tenure of office.

S. S. BARLINGAY
Chairman
Maharashtra State Board for Literature and Culture

42, Yashodhan
Bombay 400 020
26th January 1988

PREFACE

In 1952, when I was working as lecturer in History at the Elphinstone College, Bombay, I was invited as visiting lecturer to deliver regular lectures to the Intermediate Architecture Class on History of Culture by the Sir J. J. School of Art, Bombay. I lectured there for nearly three years. During this period I studied among other things, architecture and painting of the East and West with special interest. I also visited a number of historical places in Maharashtra with a view to acquainting myself with architecture and wall-painting of ancient and medieval times. This enabled me to see actually in a limited measure what I was studying while lecturing on History of Culture. In my visits to cities and the countryside in Maharashtra, I found that the wall-paintings in the wadas of the descendants of the once prestigious Maratha nobility and merchantmen, were getting effaced. The owners were not in a position to maintain their ancestral wadas and the wall-paintings therein. Some of the wadas were pulled down in favour of new constructions, while others were giving way to time. I thought that the only way to save the situation was to reproduce the wall-paintings in the form of a book before they were destroyed for one reason or the other. For undertaking such a work, I had neither time nor the necessary means as I was busy at the Elphinstone College, Bombay, lecturing from First year to M.A., Classes, during my service there from 1947 to 1957. In 1957 when I joined Deccan College Post-Graduate and Research Institute, Poona, as Reader in Maratha History, I placed before the Director, a research scheme entitled Maratha Wall-paintings, for financial assistance and sanction. It was accepted and a small grant given to carry out the scheme. By mid 1960, I completed the scheme which included a few paintings from the wadas at Wai, Menavali, Satara and Poona. From 1960 to 1973, I was at the Nagpur University as Reader and Head of the Department of History, and from 1973 to 1978, I was Professor of History at the Centre of Post-Graduate Instruction and Research, Panaji, Goa, University of Bombay. During these years I approached the State Board for Literature and Culture, Government of Maharashtra, Bombay, requesting them to consider the research scheme, Maratha Wall-paintings, for necessary financial support. It was accepted and the required financial sanction accorded.

When the sanction came, Shri Tarkatirth Laxmanshastri Joshi was the Chairman of the State Board for Literature and Culture and Shri D. Y. Rajadhyaksha its Secretary. I am indebted to both of them for their help. I am deeply touched to state that Shri Rajadhyaksha is no more to see my work in print. I retired from the Bombay University in 1978, and within a few years thereafter, Dr. Surendra Barlinge took charge as the Chairman of the State Board Literature and Culture. He did everything to speed up the publication of Maratha Wall-paintings. I am grateful to him. The former Secretary of the Board Shri S. D. Deshmukh, and the present Secretary, Shri P. R. Patil, promptly put through the matter when it came to them. I am also thankful to them.

My book is printed by the Government Central Press, Bombay. Shri R. B. Alva, former Director, Government Printing and Stationery, Bombay, offered me all help when I met him. Shri G. D. Dhond, the present Director, always made me feel at home in the vast Press and put me on to necessary persons to quicken the printing. Shri Anand Sabnis, the Art Executive has arranged the layout of the plates, the jacket, etc., beautifully. Shri P. S. More, Manager of the Press, and Shri A. C. Sayyad, Dy. Manager, and others, have taken every care to complete the work elegantly. I am indebted to all these worthies.

Shri Janardan (Tatyasaheb) Balaji Phadnis, owner of the Nanawada of Menavali and Belbag, Pune, Sardar Anandrao M. Raste owner of the Motibag palace, Wai, and Sarvashri Kothavale, Patwardhan, Joshi of Wai, were kind enough to allow me to photograph the wall-paintings in their wadas and include them in my book. I have no words to express my gratitude to all of them.

The photographs of the wall-paintings in the Nava Rajwada, Satara, and those of the fragments of the wall-paintings from the wada of Jairam Swami of Vadgaon, now in the Shri Chhatrapati Shivaji Maharaj Museum, Satara, have been produced here by the courtesy of the Department of Archaeology and Museums, Government of Bombay. I am personally thankful to its Director, Dr. A. P. Jamkhedkar for his prompt action in granting permission to take required photographs, and also to Shri Madhukar Inamdar, Curator (now retired) of the Shri Chhatrapati Shivaji Maharaj Museum, Satara, for the help he rendered in photographing the wall-paintings.

Professor P. V. Patwardhan kindly allowed me to prepare hand reproductions of the two paintings from his wada at Tasgaon. I am thankful to him. I am thankful to Shri R. R. Prabhu of Bombay for photographing the wall-paintings very carefully. I am thankful to my daughter Sou. Ujvala Shriram Nanal for preparing the typescript of my work and helping me in correcting the proofs at all stages. My friend Dr. Bhayyasaheb Onkar, Reader and Head of the Department of Art and Printing, S.N.D.T. College, Pune, and Ex-Dean of Fine Arts Faculty, S.N.D.T. University, Bombay, made several suggestions when my work was in progress. I am grateful to him.

I cannot help expressing once again my grateful thanks to the State Board for Literature and Culture, Government of Maharashtra, Bombay, for their financial assistance, without which this work of mine could not have seen the light of the day.

Dr. B. K. APTE

INTRODUCTION

This work is a narration of the mural paintings at Wai, Menavali, Satara and Pune, pertaining to the Maratha period, presented from the historical point of view. The term Maratha is taken as co-extensive with Maharashtra of the present day, comprising Western Maharashtra, Marathawada and the Nagpur-Vidarbha region. Wall-paintings of only four places from the districts of Satara and Pune are discussed here. Those from other places like Nagpur, Chandrapur, Washim, Chandwad and Chandori (Nashik district), Malkapur (Kolhapur district), Nippani, Pashan (Pune district) etc., have been excluded from this study, because most of them have been effaced.

Most of the extant mural paintings are of the eighteenth and nineteenth centuries. The paintings at Wai, Menavali and Pune are of the eighteenth century, i.e., of the Peshwa period. The Paintings at Satara are of the nineteenth century. Paintings of the seventeenth century except those in the Wada of Jairam Swami of Vadgaon, district Satara, and of the preceding centuries have not yet been found.

Throughout the medieval period, Maharashtra or the Maratha Country formed part of a vaster region known as the Deccan, together with Karnatak and Telangana-Andhra. According to Muhammad Kasim Hindu Shah, Firishta, historian, first at the court of Ahmadnagar Nizam Shahi and then at the court of Bijapur Adil Shahi, Deccan was co-extensive with the area under the Bahmanis.[1] In the north it stretched from Daman to Elichpur excluding Khandesh, and ran south-eastward from Berar to Rajahmundri, and had within it the delta region of the Krishna with the coast. From here the boundary line went towards west reaching the Bankapur region. From Bankapur the entire west coast northward as far as Daman was within the Bahmani Kingdom.[2] In ancient times the whole region to the south of the Narmada was Known as Dakshinapatha. In the history of Maharashtra and the entire south, medieval period commences with the fall of the Yadavas of Deogiri at the hands of the Khiljis in A.D. 1318. This was an epochmaking event. It did not just bring in political domination of Islam, but Islam, the faith of the foreign conquerors effected far reaching changes in the socio-religious life of the Hindus, challenging their culture or their very way of life. We are concerned with the influence of Islamic art in general and of painting in particular, on the Maratha Country under the Bahmanis and then under the Sultanets of Ahmadnager and Bijapur.

We notice keen consciousness among the Marathi speaking people of their separate indentity from the pre-Jñānadeo period. Jñānadeo in his work Bhavarthadipika (A.D. 1290), a commentary on the Bhagawadgita in Marathi, says that he has employed such melodious words which in flavour surpass nectar itself.[3] He also refers to the Maharashtra-mandal, and the just rule of king Ramachandra Yadav, whose kingdom was the abode of all arts.[4] Yet in another work named Mahikavatichi Bakhar of C.A.D. 1448, we have the term Maharashtra Dharma. The author of this work wants that the people of all castes from Maharashtra should come together for the re-establishment of Maharashtra Dharma which they had forgotten during the long rule of Islam. For instance, the Kshatriyas having forgotten their duty of defending the country had taken to the plough.[5] They had thus given up their Dharma. In the seventeenth century, Saint Ramdas, the spiritual Guru of Chhatrapati Shivaji, gave the call that all the Marathas should unite and work for the propagation of Maharashtra Dharma. Similarly, Chhatrapati Shivaji appealed to the Muslim kingdoms of the South that the Padashahi

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[1] H. K. Sherwani and P. M. Joshi—*History of Medieval Deccan*, Vol. I, 1973, p. 4.
[2] *Ibid, See* map, p. 206.
[3] *Sartha Shri Jnaneshwari*, 1986, 6th Edition, p. 147. Ed. Balkrishna A. Bhide.
[4] *Ibid*, p. 885.
[5] *Chhatrapati Shivaji Coronation Tercentenary Commemoration Volume*, Ed. Dr. B. K. Apte (1974–75), article by V. T. Gune, pp. 92-97.

(sovereignty) of the Deccan must rest with the Deccanis.[6] It is obvious from this brief account that the people of the Maratha Country were actively conscious of their separate identity linguistically, culturally, geographically and also politically from the pre-Jñānadeo period. They were also aware that when opposed to the north-Hindustan-for political purposes, they were Deccanis first. Let us see later how far this consciousness exhibited itself in the sphere of painting, the subject of our discussion.

Historically, when we try to trace the tradition of Maratha wall-painting, we land in the Marathawada region where we have the famous frescoes of Ajanta, north of Deogiri the metropolis of the Yadava kings. There are in all twenty-eight caves at Ajanta, of which twenty-three belong to the period A.D. 320 to 750, and the remaining five to the earlier centuries dating back to the pre-Christain era. This was the most glorious and creative period in the history of Indian architecture, and the movement that had been started earlier culminated in the architectural forms and style in the caves of Ajanta. It had also great possibilities for the development of future temple architecture.[7] Architecture and wall-paintings flourished simultaneously as limbs of a single creation, and it was during this period (A.D. 320 to 750) that the spacious walls of the Ajanta caves came to have paintings in harmony with the architectural surrounding. Most of the paintings in the Ajanta caves are not in tact except those of Caves I, II, XVI, XVII and XIX.[8] Paintings in these caves depict a lively world of gods, nymphs, kinnaras, together with kings, nobles and commoners, sages and beggars, living in heaven, palaces, forests and wayside gardens, belonging to different ethnic groups. The vegetation and flora look quite fresh and varied. The scenes show a highly cultured society living in comfort. The figures are elegant, full of expression and convey different moods and sensibilities suitable to the story they tell, without a parallel in the history of painting. At the same time the material life is lifted to a higher spiritual plane by the figures which exhibit mystical mood. The figures coming forth to the surface of the wall seem to emerge from the depth of consciousness. Each figure, each story, is so placed on the wall that the viewer's eye passes from one event to the other without any effort.[9] The Ajanta caves are devoted to Buddhism depicting important events from the life of Buddha as narrated in the Jatakas.

The dying princess (Cave XVI), return to Kapilavastu, the wheel of causation, the Apsaras (Cave XVII), Buddha the Padmapani and Avalokiteshwar (Cave I) are classical and exquisite. Cave XIX displays mastery of composition, and Cave II brings to perfection modelling, colouring and direction of forthcoming. Solidity and the third dimension presented prismatically exhibit the limits which colour can accomplish.[10] Painting to the Indian mind of the ancient days was superficial and ephemeral, compared to art in stone which had lasting value and was capable of expressing deeper consciousness. This appears to be an important reason why painting could not reach the heights attained by sculpture.

The tradition of Ajanta paintings passed to the caves at Bagh (C.A.D. 508), one hundred and fifty miles to the north of Ajanta in Madhya Pradesh, to Badami (6th century A.D.), Sittannavasal and the Shiva temple at Kanchipuram (7th century A.D.), all except the first, in the south. These paintings differ from those of Ajanta only in respect of local variations, the Ajanta base remaining as a constant idium.[11] The Wall-paintings at Verul-Ellora, dating from about the eighth century, indicate in stages the emergence of a new tradition, two dimensional, different from that of Ajanta[12], the direction of forthcoming. The first layer of paintings in the Kailasnath temple at Ellora roughly belongs to the end of eighth century, the second

[6] *Shiva Charitra Nibandhavali*, Shaka 1851, p. 370.
[7] *History and Culture of The Indian People*, Vol. III. *The Classical Age*, Third Edition, 1970, p. 471. Ed. R. C. Majumdar, Bharatiya Vidya Bhavan, Bombay.
[8] *Ibid*, p. 545.
[9] *Ibid*, pp. 547–548.
[10] *Ibid*, pp. 548–550.
[11] *History and Culture of The Indian People*, Vol. III. *The Classical Age*, Third Edition, 1970, p. 542. Ed. R. C. Majumdar, Bharatiya Vidya Bhavan, Bombay.
[12] *Ibid*, p. 545.

to about A.D. 900 or later, and the one in the Indra Sabha, Cave No. 33, to about A.D. 1100. All these are on the ceiling.[12A]

As to the technique of wall-painting, the Vishnu-Dharmottara-Purana, a work of the Gupta age, provides details like preparation of the wall, outlining, colours, classification of paintings, the places of their delineation, expression etc.[13] According to specialists, the Ajanta paintings are *fresco secco* (painting on dry plaster) and not true frescoes or *fresco buonu*[14] (painting on freshly laid wall).

The mural paintings at Ajanta and Ellora were being drawn for centuries as and when the caves were getting ready. Till the end of the eighth century, paintings at Ajanta and then at Ellora upto A.D. 1100, must have been a living art carrying its influence far and wide. Actually, Ajanta style was carried to Bagh (Madhya Pradesh), Badami, Sittannavasal and Kanchipuram in South India, and thence to Ceylon, from where it went to other countries. Hundreds of pilgrims must have visited Ajanta as a hly place. But one wonders how the tradition of wall-painting of this place worthy of imitation has left no traces of its art in the whole of Maharashtra. Some scholars think that the work at Ajanta stopped due to the defeat of Pulakeshi II of the Chalukya dynasty at the hands of Narasinha Verman Pallava in A.D. 642, and chaos prevailed in the Deccan.[15] According to late Professor Nihar Ranjan Ray, Buddhist art in the Deccan as represented by the examples at Ajanta and Kanheri was already on the verge of collapse and disintegration in the fifth or sixth century.[16] A century or two after this i.e., in the early decades of the ninth century, when Buddhism was on the decline, Ajanta art must have suffered greatly. This was the time when the Adya Shankaracharya, the greatest exponent of Advaita Vedanta set out for the re-establishment of Vaidika religion and defeated Pandits of other schools and religions in dialectics. Thus, sometime in the ninth century or shortly thereafter, Ajanta Chaityas and Viharas came to be abandoned for want of support, though we do not know when exactly this happened.

At Ellora there are Buddhist, Brahmanical and Jain caves. The first date between A.D. 550 and 750,[17] the second from about A.D. 650,[18] and the third from A.D. 800.[19] After 800 A.D. structural constructions in brick replaced cave excavations, a movement which had been started earlier in the Gupta age. As a result, cave-scooping gave way to brick buildings, and when the latter succumbed to time the paintings in them were destroyed. We, therefore, do not find traces of the wall-paintings of the Ellora type in Maharashtra. It has perhaps left some of its characteristics on the ceilings of the Junnar caves and the ceiling of the temple of Meneshwar at Menavali.

Thus, from the time the wall-paintings at Ajanta and Ellora went out of vogue without leaving their traces in Maharashtra, to the Peshwa period-late eighteenth century-there is a long gap of several centuries devoid of mural paintings. However, literary references in ancient Maharashtra, first in Maharashtri Prakriti and then in Marathi testify to the existence of wall-paintings. About the second century B.C., the Gathasaptashati and the Lilawai A.D. 800, both in Maharashtri Prakriti refer to wall-paintings. Later, in the Mahanubhava literature, and the Bhavarthadipika of Saint Jñānadeo in Marathi, belonging to the thirteenth century, there are references to wall-paintings. Then the work Ushaharana (A.D. 1378 to 1428) by poet Chobha, and Rukmini Swayamvara of Krishnamuni (A.D. 1602) are important landmarks so far as

[12A] Stella Kramrisch—*A Survey of Painting in the Deccan,* First Indian Edition, 1983, p. XI (Plates V, VI, VII).

[13] *Ibtd.,* pp. 542–546.

[14] *Ibid.,* p. 546

[15] *Ibid.,* p. 482

[16] *Ibid.,* p. 536

[17] *History and Culture of The Indian People,* Vol. III. *The Classical Age,* Third Edition, 1970, p. 484. Ed. R. C. Majumdar, Bharatiya Vidya Bhavan, Bombay.

[18] *Ibid.,* p. 494.

[19] *Ibid.,* p. 499. According to Stella Kramrisch, The Paintings in the Indra Sabha, Cave 33, date to about A.D. 1100, *see* foot note 12-A, above.

mural paintings are concerned. There are details regarding the technique of preparation of the wall, colours and the themes to be painted etc.[20] All this has been carefully brought out by Dr. Kamal K. Chavan in her introduction to *Maratha Murals,* 1983. This proves beyond doubt the existence of the art of wall-painting in Maharashtra in ancient and medieval periods. But one does not know anything about its style or the artistic heights it had reached to claim an independent school of its own, comparable in anyway to the mural paintings at Ajanta or Ellora.

Extant wall-paintings of the Marathas are available from the Peshwa period. The first Peshwa, Balaji Vishwanath, helped his master Shahu in installing him as the Chhatrapati of the Marathas, and brought for him the Sanads of Swarajya, Chauthai and Sardeshmukhi from the Mughal emperor. After Balaji's death, his son Bajirao I, became the Peshwa. Under his able leadership the Maratha power expanded in every direction with Poona as the centre. With the right to collect Chauthai secured from the Mughal emperor, he led campaigns into Malwa, Gujrat, Bundelkhanda and other parts of Madhya Pradesh, the Portuguese territory and Karnatak. He transformed the Swarajya of Chhatrapati Shivaji into a Samrajya for all practical purposes. He was welcomed at the courts of Rajastan-Udaipur and Jaipur-as the leader of the Marathas. Ujjain, Indore, Gwalior, Jhansi soon became centres of Maratha power. A new era was ushered in, not only in the sphere of politics but also in the domain of culture. Riches followed power and the Peshwas and their courtiers developed a new taste for art objects, icons, architecture, paintings, decoration, illustrated pothis (manuscripts) etc. Maratha art which had suffered a setback during the long rule of Islam began to acquire a new dimension. For illustrated pothis they looked to Udaipur, and for painting their model was Jaipur which had its own tradition. The contacts of the Peshwas with these two Rajput houses were close. They therefore chose the Rajput style of painting then in fashion, in their palace. Others were not slow to follow this. It is a recorded fact that for delineating paintings on the walls of the Shaniwar Wada, Bhojraj, a renowned artist from Jaipur was invited.[21] He might have brought with him a few artists to help him. A class of artists known as Chitaris in Maharashtra executed paintings on wall. Jinagars or saddle-makers too did the work. Ragho, Tanhaji and Anuprao were profecient painters and decorators.[22] Raghunathrao Peshwa asked Nana Phadnis to send one Mankoji to Trimbak to do paintings. The portraits of Sawai Madhavrao Peshwa, Nana Phadnis and Mahadji Shinde were prepared by an English painter named Wales.[23] Gangaram Tambat was trained in his school. All this means that there were capable Maratha artists, but they do not seem to have the fame of Bhojraj or Wales because they had no school or tradition of their own as high as the Rajput. On the other hand the Rajput school of painting whether on wall or on paper held its own position inspite of Mughal influence. The Peshwas therefore naturally turned to Jaipur and Udaipur for wall-paintings and illustrated books, as they had close relations with them. It is important to observe that the manuscripts of the Mahanubhavas and the Bhavarthadipika of Jñānadeo belonging to the latter half of the twelfth and thirteenth centuries are without illustrations. At the courts of Ahmadnagar and Bijapur, Persian manuscripts were imported and also locally prepared, the pages of which were beautifully decorated.[24] But they did not influence Marathi manuscripts. There is no evidence to show the existence of manuscript illustrations in the Deccan (Maharashtra included) in the sixteenth and the seventeenth centuries. Manuscripts were prepared traditionally without illustrations.

Illustrated manuscripts mostly religious, were obtained by the Peshwas from A.D. 1747, from Udaipur.[25] Later, they came to be prepared in Poona. Just as there are no wall-paintings in Maharashtra after Ajanta-Ellora, till we come to the Peshwa period, eighteenth century,

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[20] Dr. Kamal K. Chavan—*Maratha Murals,* 1983, pp. 9-14.
[21] Parasnis D. B.—*Poona in the Bygone Days,* Bombay, 1921.
[22] Dr. Kamal K. Chavan—*Maratha Murals,* 1983, Delhi, p. 16.
[23] *Ibid.*, p. 17.
[24] Dr. Usha R. Ranade—*Manuscript Illustrations of the Medieval Deccan,* 1983, Delhi, pp. 25–26.
[25] *Ibid.*, pp. 12—17.

there are also no manuscript illustrations till we reach the eighteenth century. Strangely enough the position of miniature paintings and portraits is not much different. Of the five available portraits of Shivaji not a single is prepared by a Maratha painter. One of them on horse-back was drawn by Mir Muhammad prior to A.D. 1686.[26] One in standing position shows Deccani influence (Bijapuri) in costume, colours, head-dress, slippers etc.[27] The well-known portrait of Saint Ramdas with a loin-cloth and pattens in profile, was drawn by his disciple Bhimswami from Karnatak. The portraits of the Marathas speak for the influence of Rajastani *qualm*. The glorious tradition of wall-paintings at Ellora and Ajanta flourished in Maharashtra, literature in Maharashtri Prakriti and Marathi is replete with references to painting, yet, over a number of centuries till we come to the eighteenth, there is, as observed, a total absence of painting in any from either on wall, or on paper, or on book-pages.

Coming to the Maratha paintings in the Motibag palace of the Rastes at Wai, Rajastani influence is dominant as in Plates 10, 11, 13, 18, 20, 23, 24, 25 and 26. Ragini Hamvira (Pl. 13), An Amorous Couple (Pl. 18), Lady Smoking Hukka (Pl. 20), Laila and Majnun (Pls. 23, 24), and Rani Rupamati and Baz Bahadur (Pl. 26), are worth noting. Similarly, Plates 30, 31, 32 in respect of figures, background etc., are Rajastani. There are a number of other paintings in the Motibag palace done after the Rajastani style. However, Plates 2, 3, 4, 5, 7, 8, 14, 15, 27, 28 and Plate 34, display Maratha costume, their musical instruments and themes peculiar to them. The Painting of Chhatrapati Shahu (Pl. 28), A Brahmin Sardar (Pl. 5), (Pls. 14, 34) and a few others are typically Maratha, though the possibility of their being drawn by a Rajastani artist to cater to the taste of the Rastes cannot be ruled out.

The size of the paintings in Plates 2, 3, 8 to 25 and 27, 29, is 10″ × 7·5″; they therefore can be taken as miniatures on wall. There are in all one hundred and eight paintings of this size on the frieze of the hall in the Motibag palace. The figures in these paintings are high-lighted by using colours in their delineation, which contrast well with those in the background. A number of figures have deep green, yellowish green, blue and whitish colours in their back-ground. The painting of Chhatrapati Shahu (Pl. 28) brings forth all the characteristics associated with him—his fondness for falconry and love for easy life. In Plate 26 (3′ × 4′), Rani Rupamati and Baz Bahadur are gallopping mounted on white steeds, followed by attendants. The party is passing through woods or the countryside, symbolized by small rounded trees and game. The figures though in profile are in sharp lines and the scene conveys dynamism. The painting is set in an arch. In all the paintings of Motibag, rounded trees, small trees with broad leaves and tapering cypress trees, have a set pattern.

The paintings in the Nana Phadnis wada at Menavali are roundish, forceful and in action which overcome stillness of their profile postures. In documentation and costume they are Maratha. The setting which in many cases is Rajastani had become part of Maratha painting. The large paintings measuring 3′ × 4′ are placed at the centre of the wall, and the small ones above them arranged horizontally run from one wall to the other at right angle when the depicted story needs continuous narration. This is found in the case of the Dashavatara paintings and the Maratha army on the march. Milk-maid (Pl. 41) is a robust rustic girl displaying her youthful-ness by her curved hips and breasts. Mahishasuramardini dashes forth to kill the demon (Pl. 49). The painting is done on a bright pink surface. Krishna with Ashtanaikas (frontispiece) is done on a mossy green surface. Krishna is larger than any of his beloveds as he must come in con-tact with each one of them. The saris of the naikas display variety of colours. All are sitting on a chaurang under a pavilion. Dattatreya (Pl. 48) is typically Maratha, robust and plump in order to be attractive, though he should have been slim or emaciated as he is a yogi. He offers a full front view as Brahma, Vishnu and Mahesha combined in one must be seen at one stretch. This is a rare type of Datta. The Dattatreya cult is very popular in Maharashtra. The satvika or

[26] Jadunath Sarkar—*Shivaji And His Times*, 1929, after p. XII.

[27] Sardesai G. S.—*New History of The Marathas*, Vol. I, 1957, p. 17.

righteous disposition of Vishnu (Pl. 42) is shown by his yellowish complexion. On either side of Vishnu are tapering flower-plants in place of the usual votaries. This, with a rose-bud in one of his hands is non-conventional. He has iconic presentation. The composition of the Bathing Lady, backside of the Jacket, presents deeper background with the garden in front, then the place where the young lady is bathed, the door and the dome, and the sky with a few patches of clouds at the end. All things from the garden in front to the sky at the back-end are presented as visualised inwardly by the artist. The paintings at Menavali have Maratha characteristics i.e., short and statuesque figures, thick moustache and Marathi costume. Paraphernalia such as rounded and tapering trees, gardens with smiling fountains, carpets, chandeliers, canopies or pavilions, guldastas etc., became part of Maratha painting, through the Rajastani medium, though some of these originated from the Deccani Muslim and Mughal courts.

The paintings in the Nava Rajawada, New Palace at Satara, done sometime after A.D. 1838, are different from those of Wai and Menavali. They were done when Rajastani influence had declined. Most of the themes of these paintings are from the Epics and the Puranas. There are more human figures and other items in the scene as required by the story, as a result, trees forming part of the painting have been reduced to symbolically small size. Female figures in the paintings wear saris in the Maratha fashion. In Pl. 54-Pandavas on a Hunting Expedition-Bhima looks like a Maratha wrestler. The male personalities wear pagadis and dhotis. Most of the figures are in profile. The story delineated makes it incumbent to bring in a number of personalities to the scene as in Sita Swayamvara or Draupadi Swayamvara or Amrutmanthana. Documentation, material and delineation in these paintings are Maratha.

The paintings from the wada of Jairam Swami of Vadgaon are so far the earliest available. They can be taken to be long to the late seventeenth century. The personalities produced here are from the Mahabharata, Plates 59, 60, and 61. The figures with large eyes, dhotis and uttariya, though simple, are totally free from the Deccani Muslim or Mughal or Rajastani influence. They are truly Maratha.

The paintings in the Shanwar Wada of the Peshwas, as already observed were drawn by Bhojraj of Jaipur.

The paintings in the Belbag belonging to Nana Phadnis have mostly Daśavatara stories. The figures are slim in fine line-work with vivid colours. They have sharp and realistic features. The painting of Brahma (Pl. 71) with two female attendants wearing bright vermillion saris and Brahma's pitambar in gold remind us of the Deccani style.

Paintings of the early Maratha period at Junnar have been recorded in the Gazetteer of the concerned district, though they do not exist at present. The style of painting the ceiling in the caves at Junnar was carried on as in the temple of Meneshwar at Menavali with changes, as there is a long gap of time between the two.

This brief survey leads one to conclude that the Ajanta style in the direction of forthcoming which reached its maturity in Maharashtra was forgotton or has not left its traces in the land of its birth. Painting as an expression of surface was the principle in the Deccan as represented by the Ellora paintings. This is found in the centuries that followed. Painting showing depth or perspective does not exist in the Deccan. Some of its elements were however introduced when it came in contact with the western painting from the sixth century onward. Paintings in terms of surface and the direction of forthcoming do not represent the world as seen by the eye. Both delineate the world as it is in the mind.[28] May be that the model for the direction of forthcoming was provided by what was carved in stone i.e., icons and sculptured objects. Representation in stone had permanent value than painting which was considered ephemeral.

[28] Stella Kramrisch—*A Survey of Painting in the Deccan*, First Indian Edition, 1983, p. 3.

After Ajanta and Ellora no wall-paintings are found till we come to the eighteenth century, though literary references in Maharashtri Prakriti and Marathi amply testify to the existence of wall-paintings in Maharashtra in ancient and medieval times.

In the Maratha wall-paintings at Wai, in the Motibag palace of the Rastes, Rajastani influence is supreme. The paintings at Menavali in the wada of Nana Phadnis are Maratha in character. The Belbag paintings in Pune where descendents of Nana Phadnis stay at present, show Deccani influence. The paintings in the Shanwar Wada of the Peshwas were done by Bhojraj of Jaipur. The few specimens of wall-paintings from the wada of Jairam Swami of Vadgaon, of the late seventeenth century, are purely of Maratha *qualm* uninfluenced either by the Muslim or Rajastani style. More specimens of this *qualm* are wanting. The Vadgaon Maratha style could not develop to its full stature. The Satara paintings which belong to the nineteenth century are again free from Muslim or Rajput influence. Cypress trees, gardens, fountains, guldastas etc., from the Rajastani painting had become part of Maratha delineation.

The story of illustrated pothis or books in Maharashtra is not different from that of wall-paintings. Indigenous Maratha illustrated pothis are available from the eighteenth century.

Dr. B. K. APTE

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CHAPTER I

WAI

THE town of Wai stands on the left bank of the river Krishna. The country around Wai was once thickly wooded. It is situated in the midst of the Pandavagad and Pasarani hills of the Sahyadri ranges which rise boldly against a clear blue sky.

Wai is principally a town of temples and ghats. A good number of them has been built by the Raste family who enjoyed the title 'Sardar' under Chhatrapati Shahu.

Sardar Anandrao Bhikaji Raste of Wai built a beautiful palace called Motibag, in 1787, about a mile and half from Wai. The palace today stands in the midst of a ruined garden, the fountains of which sprout no more. The palace was constructed with due consideration for setting. The front part of Motibag resembles the Asar Mahal of Bijapur, with this difference that its arches are highly decorative and curved, whereas those of the Asar Mahal are simple like the Roman arches.

Motibag is a two-storeyed building with beautiful wooden arches and cypress pillars. The space between the ceiling and the pillars has fine paintings done on the Rajput style. The walls too had paintings in brilliant colours depicting court scenes, domestic life, armies on the march and stories from the epics. Most of the paintings on the walls in the main hall on the first storey have faded away. Their fast fading condition has been noted in the Gazetteer of the Bombay Presidency, Vol. XIX, 1885 A.D.[1]

In the main hall on the first storey of the Motibag mansion, below the border of the ceiling and above the pillars there are in all 108 paintings on all the four sides of the hall. In the four corners of the hall are paintings of Majnun. The matted hair of Majnun is beautifully arrayed. The four paintings of Majnun one in each corner create some symmetry which is otherwise totally absent in the arrangement of the paintings. Excluding these four paintings of Majnun, of the total 108, 41 are in one lengthwise side with an equal number on the opposite. In the breadthwise section there are 11 paintings on each side. The overall size of the paintings is $10'' \times 7{\cdot}5''$.

Plate 1—Motibag, front view, the hall on the first floor has paintings

From the side facing the east, and beginning from its southern end, excluding the painting of Majnun in the corner, the following paintings have been selected.

WALL FACING EAST (BEGINNING FROM SOUTHERN END)

Plate 2—Ladies playing on Mrudang and Cymbals

Two ladies are playing on musical instruments. One is playing on a mrudang (a kind of tabor) with her hands raised up for striking against it. Her sari has slipped off her bosom while playing on the mrudang. Her bust displays her graceful form.

The other lady is holding a pair of cymbals in her hands. The whitish complexion of the ladies makes a pleasing contrast with the pomegranate colour of their saries. Though the figures are in profile they do not suffer from stiffness as they are in action. They are adorned with the typical Marathi ornaments. Plates 2 and 3 together complete the musical performance in swara and tala.

Plate 3—Ladies playing on Vina and Daph

The lady in front is playing on a daph-tambourine and is singing as is common with those who play on this instrument. She is wearing a pomegranate-coloured sari having a golden border.

[1] *See* this work p. 613.

The other lady is playing on an ekatari (a monochord lute) and has raised her left hand in the ragadari gesture. Her sari is saffron-coloured having a golden border and her choli (bodice) is green. The foreheads of both the ladies are marked with kumkuma and adorned with a pearl bindi. They are richly ornamented with nose-studs, necklaces, bracelets, anklets and garlands. Pearls are shown in white and bracelets in golden colours.

The hems of the saries going overhead are flowing gracefully balancing the pictures.

Plate 4—Attendants with Staff, Abdagir and Whisk

Three attendants are waiting upon a nobleman in the next picture. The attendant on the extreme left is holding a staff. The one in the middle is holding an umbrella (abdagir) with coloured folds and the third one a whisk. All are wearing a knight's shirt and tight-fitting trousers. The middle one is putting on a pinkish-coloured shirt with a floral design. His turban is yellowish, and trousers white. The turban of the third attendant is pinkish. His shirt is green, trousers white and a red sash flows gracefully behind. The ear lobes and the turbans of the attendants are decorated with pearls. Their arms are brightened with armlets. The figures are composed in contrasting colours against a reddish background with an almond tinge.

Plate 5—A Brahmin Sardar

A half-naked Brahmin sardar with a sacred thread and a pearl-necklace with a diamond pendant is leaning against a pillow. He is holding a large reddish flower in his left hand probably a rose. His red turban is bedecked with a pearlstar being a mark of distinction of a nobleman. A pair of brilliant pearls suspends from his ears. The light red upper garment with a floral design goes round the shoulders and flows behind. He is wearing a white fashionable dhoti with an indented red border. The pillow and the carpet have a spotted design. The present members of the Raste family consider him to be one of their ancesters.

The whole paintings is done against a deep sky-blue.

Plate 6—To the Temple

A high caste lady wearing a pinkish sari with red border is standing in front of a temple. Her figure is graceful and proportionate. A small stone altar with flowers is seen in front. The lady is standing in the midst of cypress and large-flowered trees. On one side of the temple is a flower garden. The painting has a sacred appearance.

Plate 7—Ladies with Morachel and Whisk

Two ladies are attending on god Ganesh of the next picture. One of the ladies is holding a tuft of peacock-feathers (morachel) in her right hand and a bunch of flowers in the left. Her sari is red with a rounded trefoil design. The veil of her sari is green. Her choli (Indian bodice) is brown.

The second lady is holding a whisk in one hand and puja material in the other. Her sari is red having a golden border and her choli is green. Both the ladies are wearing pearl ornaments. A little mouse (the carrier of Ganesh) is moving ahead of them.

Plate 8—Ganesh

Here, god Ganesh is shown sitting with all the paraphernalia of court. He is sitting on a pomegranate-coloured carpet with white dots. The cushion has also a colourful design. Ganesha's complexion is reddish brown and his pitambara is dark-brown with a design. The upper garment (or uttariya) has a golden border. Similarly, his crown and axe (parashu) are golden. Ganesha's pearl ornaments on the arm, over the wrist, on the ear, and in his hair are indicative of the Maratha love for ornaments. Ganesha's figure is graceful and proportionate. He is holding in his hands a parashu, ankusha and a flower.

The whole picture is done against a light green background.

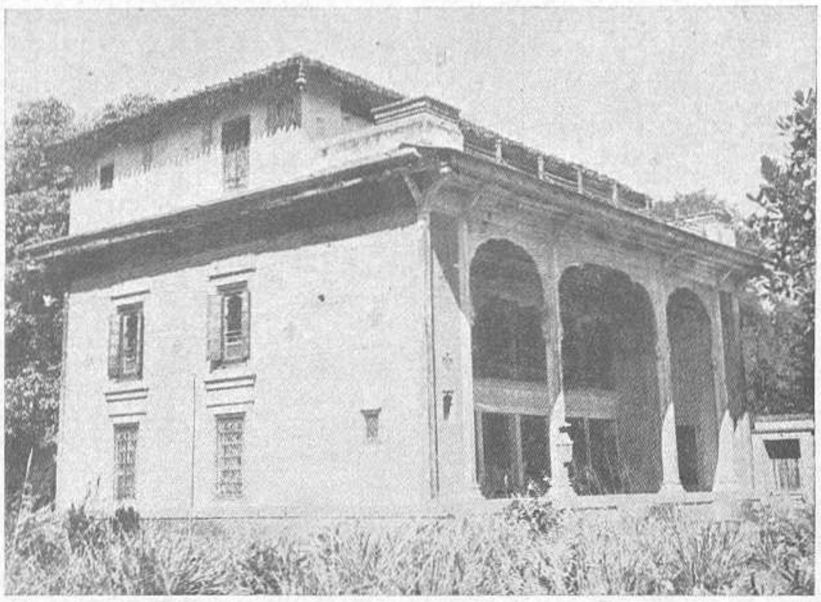


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Plate 4—Attendants with Staff, Abdagir and Whisk

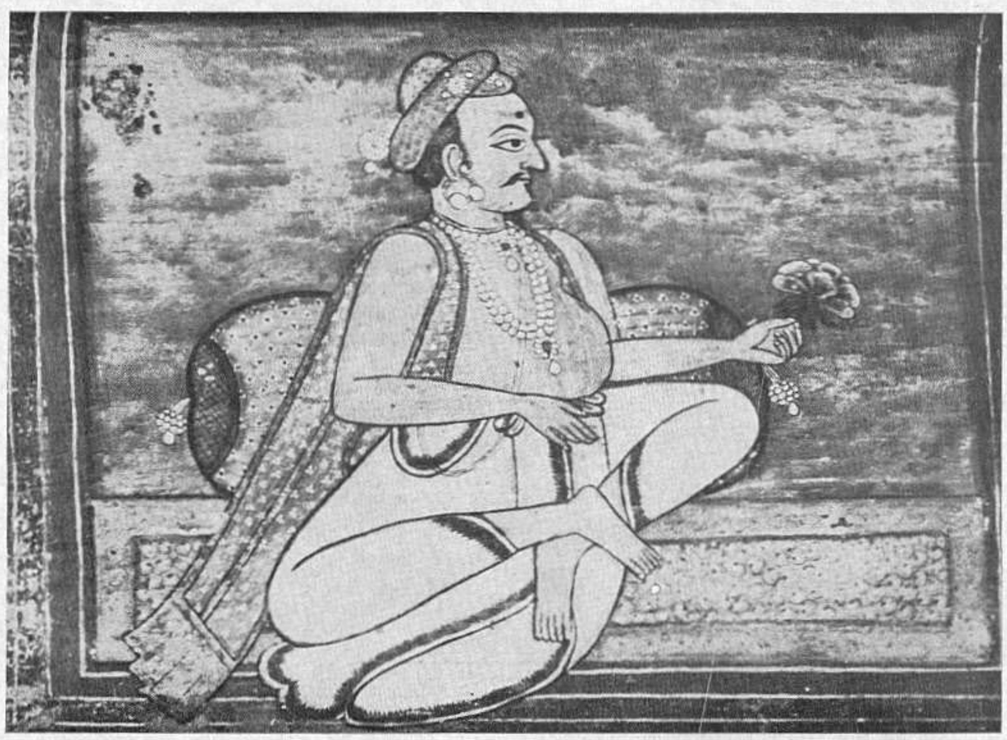


Plate 5—A Brahmin Sardar

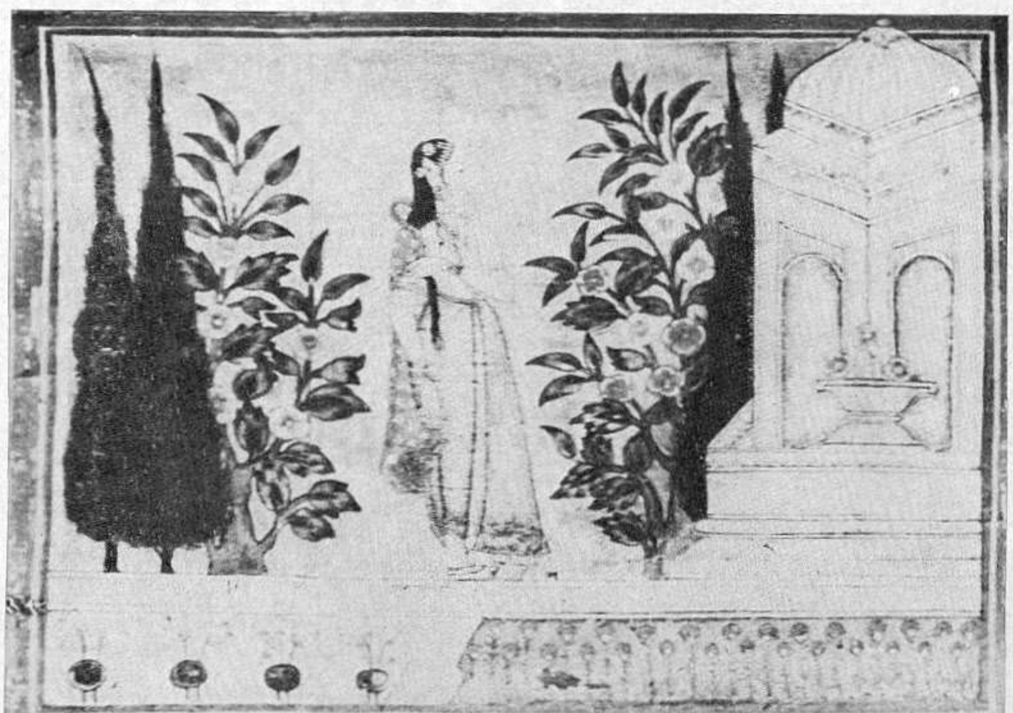


Plate 6—To the Temple

Plate 7—Ladies with Morachel and Whisk





Plate 8—Ganesh



Plate 9—Ladies with Whisk and Abdagir



Plate 10—Saraswati (Goddess of Learning)

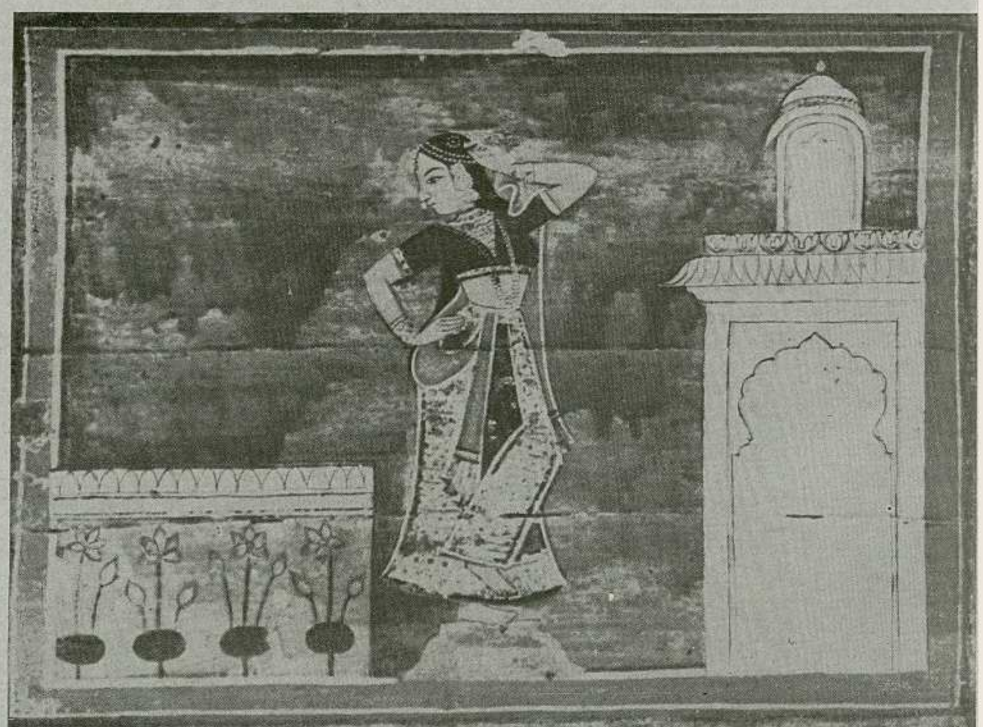


Plate 11—Lady in a Dancing Pose



Plate 12—A Lady with a Whisk and man with a Lyre

Plate 9—Ladies with Whisk and Abdagir

Two ladies are attending on Ganesh. The one nearer the god has a red sari and a deep green choli. The whisk which she is holding is of grey hair. The lady next to her has a dark green sari with a rectangular design and a golden border. She is holding an umbrella which is composed of yellow, green and red pieces. A small mouse in front of the two ladies is nibbling at some eatable. The background is plain green with a reddish tinge. Plates 7, 8 and 9 are to be taken together as they form parts of a single depection.

Plate 10—Saraswati (Goddess of Learning)

The goddess is sitting on a white peacock. Its crest, beak and legs are red. Its white plumage has red spots-eyes. It has a saddle over the back. Saraswati is wearing a sari with a rounded trefoil design and holding a vina. Two attendants, one in front bearing a banner and the other behind holding a whisk are moving forward. They are wearing attractive dhoties. The background is plain green.

Plate 11—Lady in a Dancing Pose

A lady is standing in front of a palace. She appears to be posing for a dance with her right leg lifted up. She is wearing a deep green choli and the veil of her sari has fallen back over her left hand displaying her beautiful bust. Her sari is a mixture of red, green and golden colours. Behind her is a stylised flower garden. The background is dark green.

Plate 12—A Lady with a Whisk and Man with a Lyre

A lady is standing with a whisk in her right hand and her left hand is slightly raised for ragadari (classical music). Behind her is a musician playing on a lyre. He is wearing a dark green shirt, red trousers and a yellow turban. He is vigorously gesticulating while playing on the lyre in tune with the ragadari. His yellowish red upper garment flowing behind is indicative of his movement. The pearl-star and pendant in his turban, a pair of pearls in the ear, pearl-necklace and armlets and similar pearl ornaments worn by the lady in the ragadari display the typical Deccani love for ornaments. This fondness gives prominence to ornaments than to the figures.

Plate 13—Ragini Hamvira

This is a pictoral representation of a mode of singing in which two ladies are playing a wild gambol. The ladies are playing a typical Indian fugadi (gambol). The veils or odhanis of the ladies have moved back in the upward direction as they whirl in the fugadi. The movements of legs and hands are quite appropriate to the fugadi. The lady on the left is wearing a bright yellow petticoat with a red design on it, so common in Rajaputana. The lady on the right is wearing reddish tight-fitting trousers.

The form and the tight-fitting trousers of the ladies are visible through the transparent petticoats. This kind of fugadi is quite common in Rajput paintings illustrating Ragini Hamvira.

WALL FACING SOUTH (FROM WEST TO EAST)

Plate 14—A Brahmin Sardar

This is a fine specimen of a typical Brahmin sardar. His complexion is faint brown. He is wearing a typical Brahmanical turban, white in colour with a yellow tint. His upper garment or uttariya has a broad golden border. He is wearing the dhoti in the Brahmanical fashion. The forepart of the dhoti winds itself below the seat elegantly.

The Sardar is wearing a string with alternating beads of Rudraksha (*Eleocarpus Lanceolatus*) and quartz-sphatika. The sacred thread is seen flowing near the waist-line. Plumpness and easy built of his body are suggestive of his Brahmin birth. The object in his right hand is probably a fragrant screw-pine-kevada.

The attendant is wearing a red turban, white shirt with red lines, whitish trousers and a light red sash gracefully flowing behind. In his right hand he is holding a whisk with downturned bristles. A number of whisks in other paintings are often shown with upright bristles. This is conventional.

WALL FACING WEST

Plate 15—A Brahmin Chanting Hymn

Here is a picture of a nobleman chanting some hymn from a pothi, a book with loose leaves, kept on a wooden cross-stand. He is seen gesticulating with his hands while reading. We cannot presume that he is explaining something to the audience as they are absent in the picture. The pothi or book which had loose leaves was kept on a wooden cross-stand while reading.

He is wearing a necklace with a pendant. His turban has a pearl-star on the right and a pendant behind. His forehead is marked with a horizontal nama (two lines of sandal paste mixed with saffron, drawn vertically or horizontally on the forehead), but the sacred thread is absent. He is wearing a white dhoti with a red zigzag border. The cushion is red and the carpet light red with spots in red and black.

Plate 16.—Gajendra-Moksha

This is a painting depicting the famous Gajendra-Moksha or release of Gajendra by Vishnu. This popular story is from the Bhagawata Purana. A great elephant was residing in the region of mount Trikuta. Once, oppressed by heat he was bathing in a lake and splashing cool water about when an angry crocodile seized his leg. The efforts of the mighty elephant to free himself proved fruitless and he was dragged deeper and deeper into the water by the crocodile. He then prayed Vishnu who hastened to the scene. On seeing the god, the elephant welcomed him by offering a lotus and said, "O Narayana! I respectfully bow to thee". Pleased with these words God Vishnu cut off the head of the crocodile and released his elephant devotee. This episode illustrates how the compassionate Vishnu comes to the rescue of his real devotees. In the present picture Gajendra is blackish green and is being dragged by a crocodile in the water. The crocodile is dark brown. The water is green and the ripples and lotuses conventionally suggest its presence.

Garuda, the carrier of Vishnu is yellowish brown wearing a golden crown. His wings are green at both the ends. The middle portion of the wings, as is visible, is brown. He is rushing God Vishnu to the rescue of Gajendra. His speed is indicated by his flight, the uttariya flowing behind and the position of his legs.

God Vishnu is seated on Garuda. He frees Gajendra from the clutches of the crocodile by striking its head with his mace.

The whole painting is done against a red background.

Plate 17—A Gossiping Couple

A nobleman is chitchating with his lady-love. He is holding a large flower in his left hand and a string in his right hand while his beloved has a two-petalled flower in her right hand and a string in her left. They are playing a game.

The nobleman's turban has a star and pendant of pearls. His ear is also decorated with a ring having a large pearl. His white dhoti with a red border and the faint red sari of his beloved gracefully spread across the carpet. The couple is sitting in a well-furnished private apartment.

The lady is wearing a green choli and is resting against a cushion which tapers away from the observer. Distant objects are shortened to create perspective. But the Maratha painters do not seem to have developed the idea further by utilising light and shade.

Plate 18—An Amorous Couple

A nobleman is wearing a yellow robe gracefully flowing down to the ankles. His upper garment and the variegated sash flowing fashionably balance his figure. His beloved is wearing a chequered green sari. They are standing very close to each other in a pleasure-garden. The nobleman is clasping his beloved in his right arm and both of them are pointing towards a pair of birds in love. By the side of a pair of deep green cypress trees there are two others with bright blooming flowers. The amorous couple has discovered nature to be quite in tune with their romantic mood.



Plate 13—Ragini Hamvira

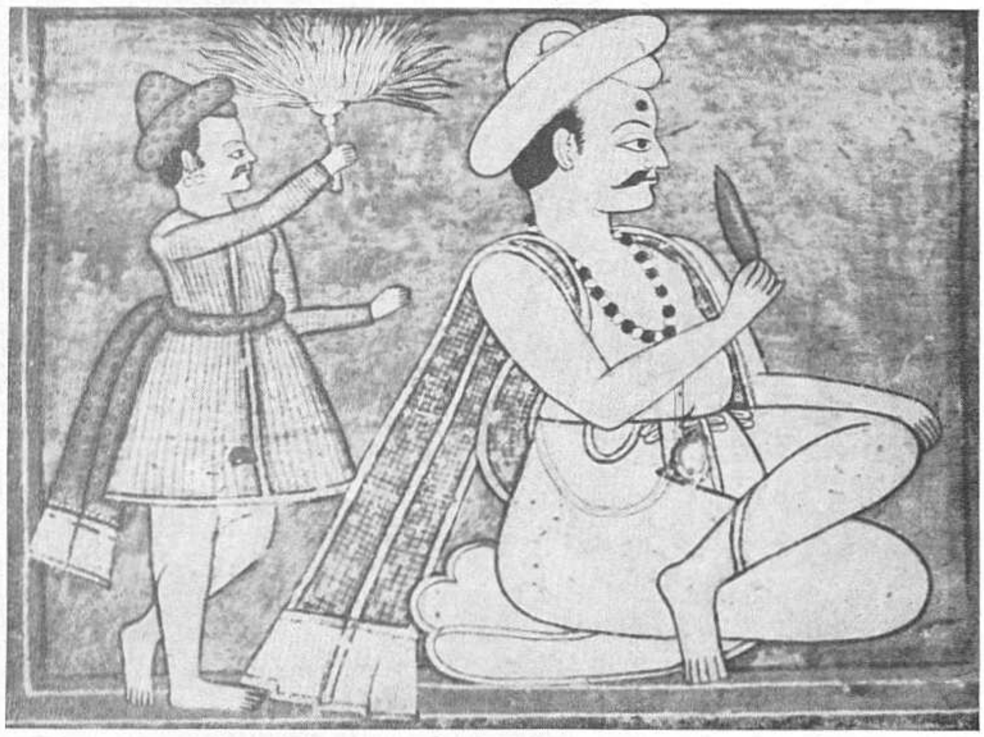


Plate 14—A Brahmin Sardar



Plate 15—A Brahmin Chanting Hymn

Plate 16—Gajendra-Moksha

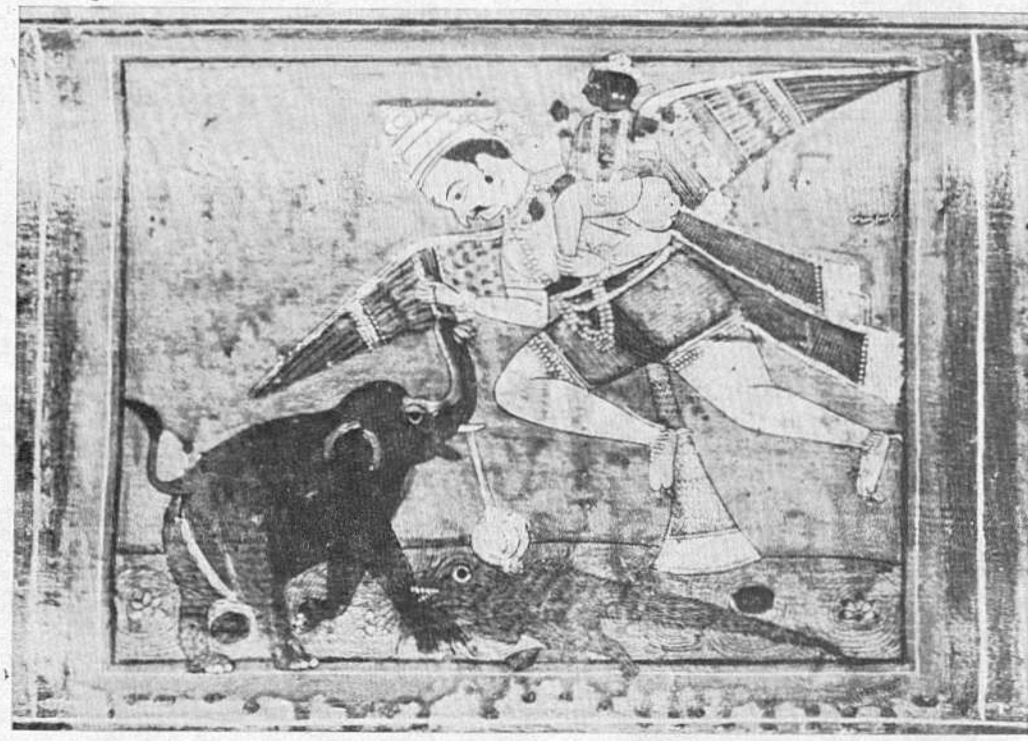




Plate 17—A Gossiping Couple

Plate 18—An Amorous Couple



Plate 19.—Lord Krishna Boating

Lord Krishna with his four gopis is rowing in a pleasure-boat in the Jamuna. He is wearing a crown beset with pearls. A large pearl-pendant hangs from behind. He is ' Shyama-Varna '—light blue. He is clasping two gopis who are near in his arms. The other two, one at the stem and the other at the prow, are also enjoying his pleasurable touch. Lord Krishna's happy perturbance makes the gopis blush. The artist has been quite successful in conveying this mood.

The gopis are heavily bedecked with ornaments. They are wearing green trefoil designed saris and reddish cholies, making a happy colour contrast.

The oars are highly decorated quite in keeping with the romantic atmosphere. The pleasure-boat is round in shape ending in a horse-head prow with garlands. The water is teeming with fish and crabs, breathing life into the picture. Two flags flutter at both the ends of the boat. It is conventional to depict water by the use of fish, crabs and other marine creatures.

The background of the painting is red.

WALL FACING NORCH (FROM EAST TO WEST)

Plate 20—A Lady Smoking Hukka

The lady is leaning against a cushion. She rather looks angry, unable to get smoke from the hukka. She is asking her attendant to rekindle the embers.

The lady is wearing red trousers and a yellow choli with bold borders. Her body is laden with ornaments. Her female attendant is wearing a transparent purple skirt. Her trousers with a bold design are visible through the transparent skirt.

The hukka with its black pipe and filter arrangement is drawn in bold lines.

The background is green with a yellow tone.

Plate 21—Child Ganesh and Parvati

Parvati is sitting on a light purple carpet. Her sari is also of light purple colour with a square design. The bold rim of her sari spreads across the carpet. She is feeding Ganesh at her breast. Ganesh, the child, is holding her nipple in his two hands and a toy in the third. Parvati represents the robustness of a Maratha woman. The tenderness and grace of the female figure in Rajput paintings are absent here. A small round green tree with three bright flowers stands in the background. The cypress in front of Parvati is shown deep green.

Plate 22—Lord Krishna Lifting Mount Govardhana

Lord Krishna once asked the cowherds the purpose of Indra-worship. He was not satisfied with the explanation which they gave and therefore advised them to worship mount Govardhana instead of Indra. Accordingly, they worshipped the mountain with their womenfolk. Enraged at this Indra poured down torrential rain accompanied by lashes of lightening and thunder on the Braja people. Lord Krishna lifted the mount Govardhana, below which the Braja families sought refuge. Indra's pride was humbled. He withdrew his army of clouds and lightening and acknowledged Krishna's greatness. This story is given in the Bhagawata Purana.

Four-armed Krishna is standing in the middle with his beloved Radha. His complexion is faint blue and his dhoti red with a design. He is clasping his beloved in one of his arms. In his other two hands he holds a conch and an unusually long club. He has lifted Mount Govardhana which has small green trees and crimson border indicative of stone. The mountain has been supported on either end by two gopas (cow boys) with their staffs.

Radha wears a red sari with a trefoil design. Her choli is green. The gopa in front of Lord Krishna wears a brown shirt with lines. His green sash with bold white border hangs forward. His trousers are light red with a zigzag design.

The gopa behind Lord Krishna wears a green shirt, red turban, light red sash with a white border and red knickers.



Plate 19—Lord Krishna Boating



Plate 20—A Lady Smoking Hukka

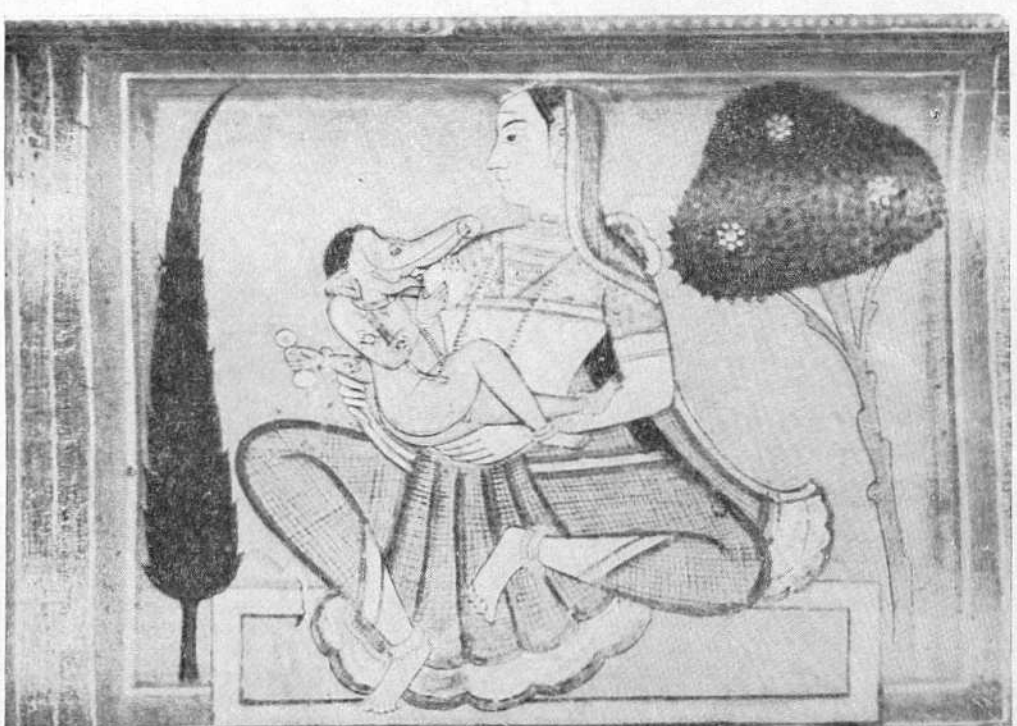


Plate 21—Child Ganesh and Parvati

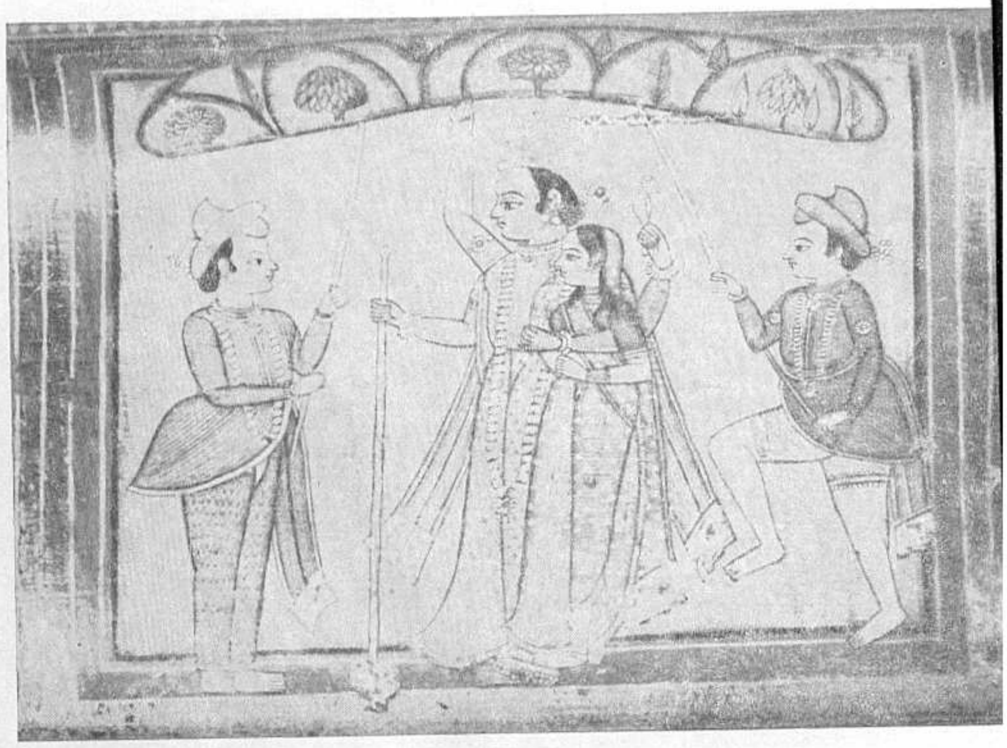
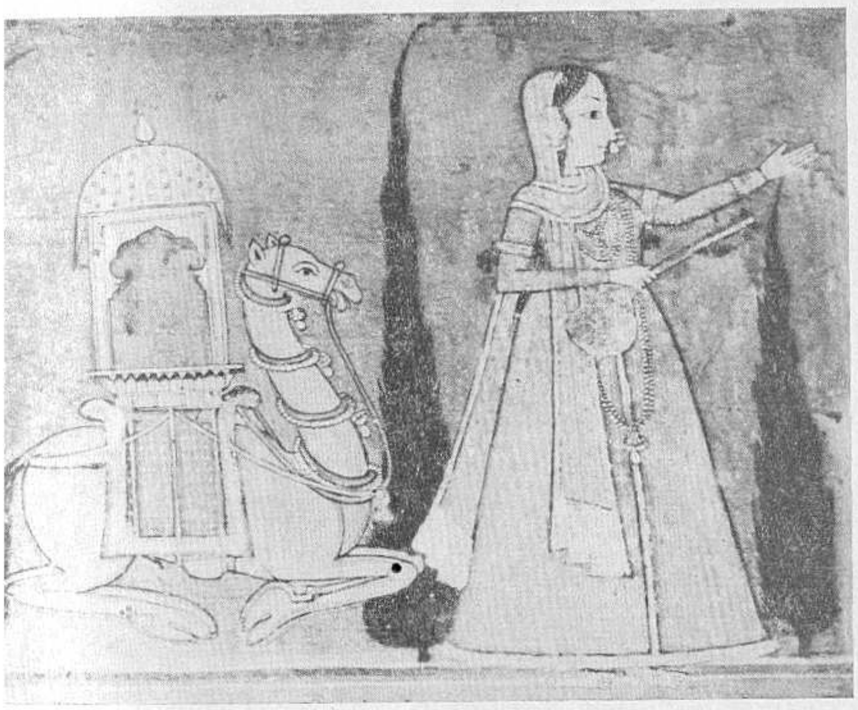


Plate 22—Lord Krishna Lifting Mount Govardhana

Plates 23, 24—Laila and Majnun



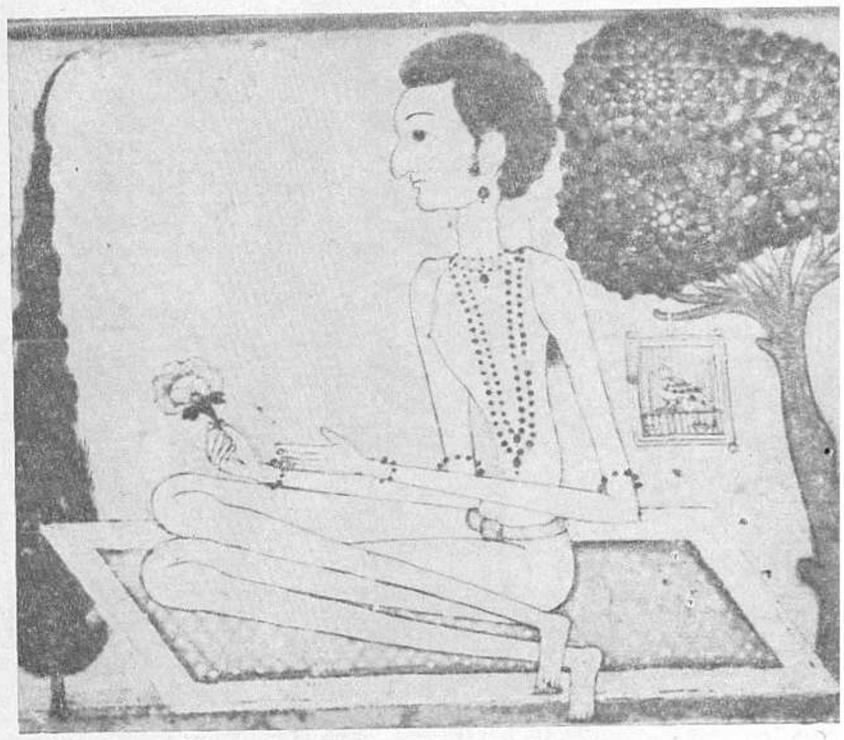




Plate 25—A Love-lorn Lady

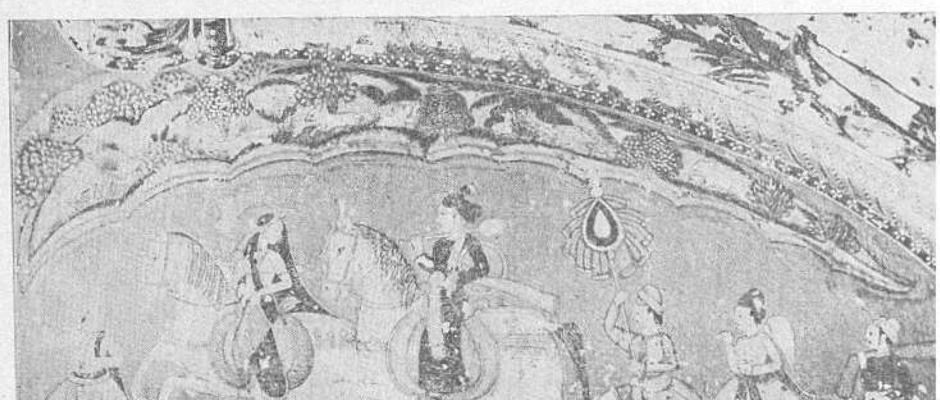


Plate 26—Rani Rupamati and Baz Bahadur



Plate 27—Ganesh



Plate 28—Chhatrapati Shahu

Plate 29—Nanda and Yashoda



Plate 30—Rama and Sita with Entourage



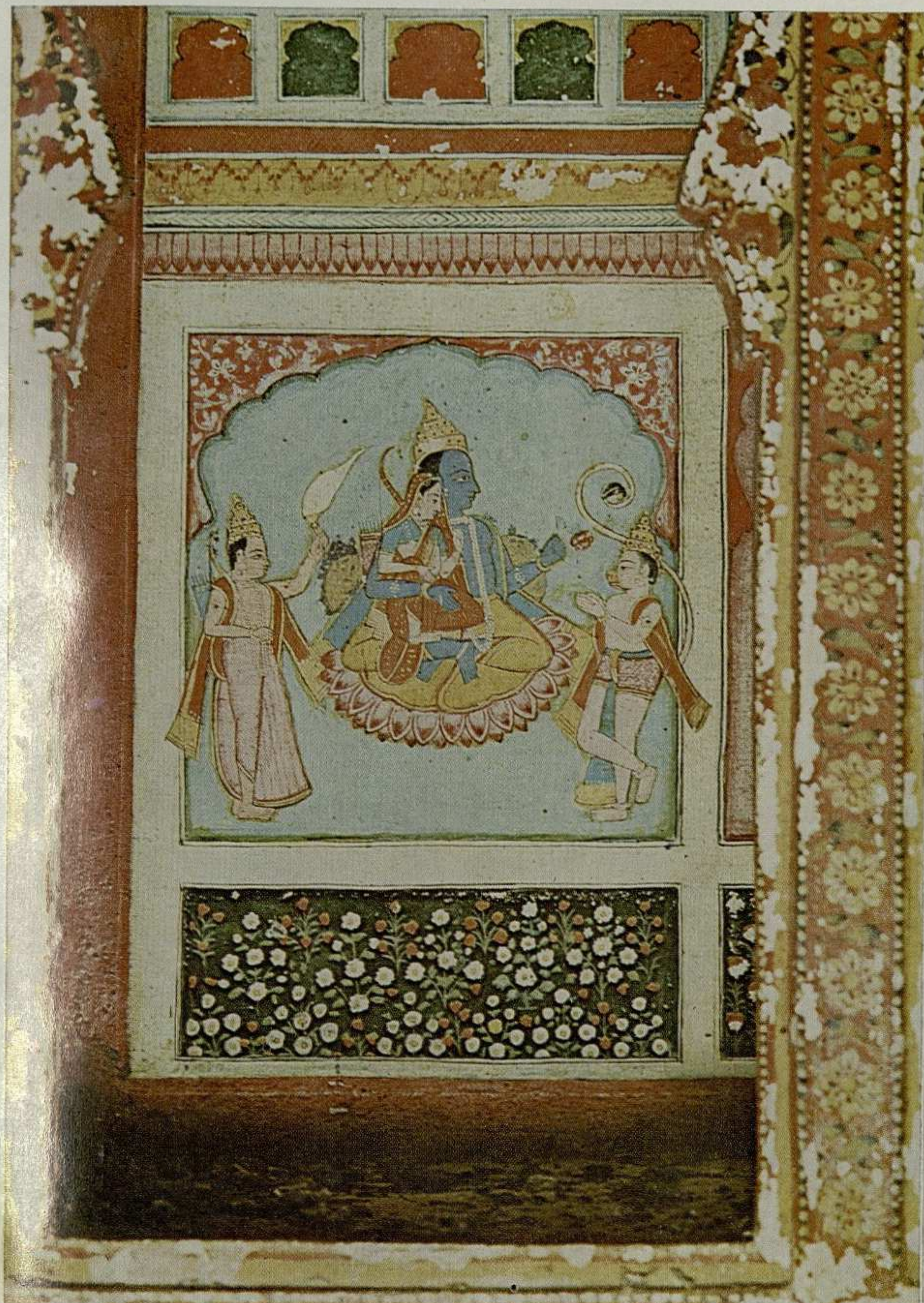


Plate 31—Rama and Sita



Plate 32—Holi or Rangapanchami Festival

Plates 23, 24—Laila and Majnun

This is a depiction of the love story of Laila and Majnun which had become a part of Indian ancedotes during the long rule of the Muslims. Plates 23 and 24 appear in succession. Laila is standing between two cypress trees with an ekatari in her right hand. She has raised her left hand wanting to say something to Majnun in the next picture. She is wearing a long saffron-coloured gown reaching up to her ankles. Her veil has a golden border. She has got down from the camel sitting behind her.

In front of Laila is Majnun (Plate 24), sitting on a carpet with red and white spots, having a broad white border. He is holding a large flower in his right hand and has slightly raised his left hand intending to say something. A thick black cord goes round his waist supporting the loin cloth. He is wearing rudraksha beads round his neck on the arms, wrists and ears. Pining for Laila he has abandoned all the pleasures of life and is looking pale and emaciated being reduced to a bare skeleton. A round tree behind and one of cypress in front balance the scene.

Plate 25—A Love-lorn Lady

A lady is standing outside the palace and in front of a large flowering tree. She has raised her hands up in a languishing state wishing to meet her lover. Her veil has slipped off her breast and hair. Her locks are untied as in the case of a love-lorn lady.

She is wearing a yellow skirt with a bud-motif. The middle part of the skirt is pinkish. On either side of this hang the two ends of the red sash with white border.

The palace behind her is white. One of its towers, the one nearer to the view and the door below are deep red. Perhaps the lady has come out of the palace unable to bear the loneliness inside. She is standing in front of two deep green cypress trees. The blooming flowers are indicative of the lady's blooming youth and the vacant palace, her loneliness.

The painting is done against a yellowish green background.

WALL FACING SOUTH

Plate 26—Rani Rupamati and Baz Bahadur

The musician king Baz Bahadur with his queen Rupamati, the paragon of beauty of Emperor Akbar's time was ruling over Malwa. Invaded by Akbar's army he was easily defeated and put to flight in 1561 A.D. Rani Rupamati took poison to evade the impending outrage to her person by the victors. The romance of the royal couple soon became the subject of poetry and painting.

In this painting king Baz Bahadur and his beloved queen Rupamati are either on a pleasure-ride or hunting expedition. The painting is arranged in an arch showing small game in the wood at the top and bottom. In the wood at the bottom a dog is chasing a deer. The Rani in front and the king behind are riding white steeds. Three attendants behind are holding an abdagir, a whisk and a long scarf and one is running ahead. The figures are graceful, longish and in fine lines.

Besides these paintings in the Motibag belonging to Sardar Rastes, there are paintings at Wai in the wadas of Joshi (Menavalikar), Patwardhan, Kothavale, Devkule, Sathe, Deo and the Taluka Court building once owned by the Rastes. The themes of these paintings are mostly religious. Some of them are described here.

MENAVALIKAR JOSHI WADA

In the Wai town opposite to the building occupied by the Vishwakosha, stands Joshi Wada. On the first floor of this building in a small room there are some paintings on the walls facing east and north.

Plate 27—Ganesh

This is yet another picture of Ganesh seated on a red multi-petalled lotus (Aravind). His complexion is yellow ochre and he is wearing a kirita. His forehead and trunk are marked with sindura (red lead). His uttariya with a broad white border hangs behind. He has a pearl-necklace going

up to his feet. He is holding in his hands a pasha, an ankusha, his own broken tusk and the fourth hand is in a vardahasta mudra (posture of blessing). The cushion behind and the rectangular frame are in vermilion red and the background is in deep green.

Plate 28—Chhatrapati Shahu

This is a rare portrait of Chhatrapati Shahu. He is shown here wearing loose silken trousers with a rounded trefoil design. A bird, probably a falcon, is perching on his gloved hand, its leg being tied with a string. Shahu's fondness for hunting and falconry was well-known. Shahu looks young in this picture. His forehead is marked with sandalwood paste mixed with saffron. He has let loose his hair over the shoulders. The sacred thread going over the right shoulder hangs on the left waist. His dark brown slippers match well with the border of his trousers of the same colour. He is standing in front of a tree with symmetrical foliage, green leaves and red flowers. Behind the Chhatrapati is a tree with red flowers. On the extreme right are two cypress trees, one dark green and the other slightly faint. The painting is done on pinkish white background.

The Rastes obviously desired to have a picture of their master, Shahu Chhatrapati, in their mansion. This painting is different from those that are currently known.

Plate 29— Nanda and Yashoda

Against a deep blue background Nanda and Yashoda leaning on large round pillows, are conversing about their child Krishna. Child Krishna is seated in a swing or palana. Yashoda's sari is done in deep red and Nanda's dhoti is in white and light red bands. In front are cosmetic pitchers and a milk-pot.

WALL FACING THE OPEN SIDE OR GALLERY

Plate 30—Rama and Sita with Entourage

In a huge double-storeyed building with arched door ways and window-openings, Rama with Sita is resting on the ground floor. The palace walls are in yellowish distemper, and the openings in green and red. Small domes beautify the windows. At the left-top is a temple with a fluttering red banner. Behind the palace and the temple are patterned trees beyond which is deep blue sky with patches of white floating clouds.

At the bottom lie flower gardens and a sprouting fountain.

Rama is talking with Hanuman, behind whom are standing Bharata and Shatrughna. On the other side is Laxman. Two dasis, one with a fan and the other with a morachel, are attending upon Rama and Sita. May be, Rama with Sita is reclining in his palace at Ayodhya. The figures, costume and the entire setting-architecture, gardens, trees, the sky are after the Rajput style.

Plate 31—Rama and Sita

Rama and Sita are seated on a lotus. Rama's bow with a quiver hangs from his shoulder. Hanuman is standing in front with folded hands and Laxman with a whisk behind. The arch in sky-blue around the painting and the arched niches at the top in vermilion and deep green lend architectural setting. A small garden with white and pink flowers forms the foreground. A floral design at the right beautifies the frame.

Plate 32—Holi or Rangapanchami Festival

Krishna in romantic mood has clasped two Gopis and is standing on a chaurang. Other Gopis are splashing colour at Krishna at the centre. There are a number of colour pots for play. The scene is set in a broad arch painted in cream. This compares well with a similar painting in Satara Palace.

Plate 33—Goddess Saraswati

Goddess Saraswati is sitting in a chair with a vina, a book of knowledge and a parashu in her third hand. On one side are Brahma and Vishnu, and on the other Ganesh and Shiva. All are prayiprng her as the supreme Goddess of learning. The sides and the arch are indicative of the

building where all have gathered. The tiny flowers in red below suggest a garden in front of the building. All are standing on a designed platform in yellow, against a blue background.

Plate 34—A Fruit Server

He belongs to the upper caste as he is wearing a sacred thread and has a sandal-paste mark on his forehead. He is wearing a dhoti in the Brahmanical fashion, its forepart stylistically spreading below his hips. His violet turban has white spots. He is keeping a basket of fruit in front. He is holding a mango in his left hand and a large knife in the right. Probably, he is serving fruit slices, on a plantain leaf to the nobleman in the previous painting. A small tree heavily laden with mangoes is shown on the extreme right. The mangoes look quite ripe, half yellow and reddish at the stalk. The fruit server is cutting a fresh ripe mango from the tree, for the nobleman, may be his master of the previous picture.

Plate 35—Mahishasuramardini

(1·50 m × 1 m) The Goddess is wearing a faint red or pinkish sari and blue choli. She is busy fighting with the demon Mahisha who has come out of the buffalo and his associates, on either side. Her tigers have attacked the demons. She is armed with a trident, a guraguj, a katyar and a scythe. She has all the usual ornaments and a bejewelled crown. The painting is done against milky white background.

Vishnu and Laxmi

Vishnu with Laxmi is seated on a damaru-shaped throne with a carpet on. Over his head is a beautiful chhatra or umbrella. Vishnu's pitambara is yellow ochre and body faint blue. Laxmi's sari is green and choli is red. Garuda, the vehicle of Vishnu, is touching his feet in reverence. An attendant with a morachel is standing behind and a Brahmin is sitting in front. A peacock and a parrot decorate the top. The wall is painted in faint pink.

Krishna with Ashtanaikas

This is a picture of Krishna with his eight naikas. Colours used are blue, green, red and yellow ocher. Krishna is in light blue and the naikas in faint yellow with a pinkish tint. Compare this with a similar painting from Menavali.

Plate 36—Krishna Playing on a (Basari) Flute

Krishna with all the ornaments and a beautiful crown is standing on a lotus, on his left leg. The right leg bent at the knee rests on the left. This is a common posture of Krishna often shown in paintings when he plays on a venu or basari-flute. In this posture he naturally leans against a cow or a tree for support. Krishna is in faint blue. His pitambara is yellow ocher and the uttariya green with bold borders.

A cow hearing the melodious tune of Krishna's venu has rushed to him and is licking his foot. The Lord is patting her. Her back is covered with a zool (a shawl) and her neck is bedecked with bead ornaments. A small bell suspends from her neck. Krishna is standing under a tree with pink flowers. The painting is done against a creamish wall, set in a floral design.

All the paintings in the Joshi Wada look heavy as they are done in bold lines. Krishna's figure exhibits some expression. Other figures lack tenderness.

DEO WADA

This mansion at present owned by the Deo family originally belonged to the father-in-law of Sawai Madhavrao Peshwa. It is a double-storeyed building, the walls of which show that it was once richly painted on all sides. At present murals in good condition are to be found in two rooms on the upper storey. Only one from them is described here.

Plate 37—Hanuman Killing a Demon

Hanuman with a mace in one hand and mount Dronagiri in another, is speedily passing through the sky to reach Laxman who had fainted in the fight with Indrajit. He was sent to fetch a herb from mount Dronagiri to cure Laxman. Unable to identify the hurb,

he uprooted Dronagiri itself and brought it to the battle-field in Lanka. On his flight he killed a demon who obstructed him.

The painting is done against red ochre and is set in a floral border.

PATWARDHAN WADA

In the double-storeyed Wada of the Patwardhan family, there are a number of paintings in good condition on the upper storey belonging to the latter half of the eighteenth century or early nineteenth century.

The room on the upper storey measuring 4 m $\times$ 3 m has paintings on its walls.

WALL FACING SOUTH

This has Krishna-lila themes like, Gopi-vastraharana, Kaliyamardana, Krishna stealing butter; and Sheshashai Vishnu and his avataras viz., Rama emancipating Ahilya, Parashurama, Krishna killing Kaumsa, Buddha and Kalanki. Another panel of this wall has again Krishna-lila, the remaining avataras of Vishnu and Ramapanchayatana.

WALL FACING EAST

This shows Ganapati with Riddhi and Siddhi, Krishna and Radha playing Holi with gopis, Shiva-Parvati, Krishna lifting mount Govardhana and Draupadi Swayamvara.

WALL FACING NORTH AND WEST

These depict mainly Krishna-lila themes and other topics like Ravana begging at the door of Sita, Ravana killing Jatayu, Shiva-Parvati, Samudra Manthana and Goddess Saraswati. Of these, the one described here is Rama's coronation after his return to Ayodhya.

Plate 38—Rama's Return and Coronation

Rama and Sita are sitting on a carpet with a red square-design and broad border in strips of dark green and red ochre. The chhatra over Rama's head supported by an arched bar is done in white, dark green, red and yellow ochre strips. Rama's pitambara is yellow and complexion faint blue. Sita's sari is red ochre and choli deep green. Two sages are sitting in front of Rama. Behind him are Laxman, Bharat and Shatrughna, holding a whisk, a morachel and an abdagir. Hanumana is paying obeisance to his Lord Rama and other monkey leaders with folded hands are standing in front and behind.

In the lower panel a royal figure sitting on a chaurang is greeted with flowers and lamps by men and women.

Colours used in the scene are green, red and yellow ochre. The figures are dressed in Maratha costume. The paintings is done against grayish distemper. This picture resembles the painting of Rama's coronation in the Satara palace.

KOTHAVALE WADA

Plate 39—A Guldasta

In addition to the Ramapanchayatana painting in this wada, there are a number of interesting decorative vases with stylised flower-plants. A delicate flower plant arranged in a vase is presented here. The vase has on its sides two parrots. A flower plant tapering at the end has beautiful leaves in faint blue and flowers in faint red ochre and blue. It is set in an arch on faint red ochre background. The arch has a rectangle around which has a bottle-green design of leaves. Vases or guldasta of this kind are common in the paintings at Wai and Menavali.

□ □ □



Plate 33—Goddess Saraswati



Plate 34—A Fruit Server



Plate 35—Mahishasuramardini



Plate 36—Krishna Playing on a (Basari) Flute



Plate 37—Hanuman Killing a Demon



Plate 38—Rama's Return and Coronation

CHAPTER II

MENAVALI

MENAVALI is about a kilometre and half from Wai as the crow flies. It stands on the left bank of the river Krishna. Descending from the steep hills of Mahabaleshwar, the river flows fast by Menavali taking a southward turn. The range of Panchagani ghats to the west of the hamlet and the fort of Pandavagad to its north, lend an enchanting view to the eye. Nana Phadnis who founded this village on the river-bank has displayed his aesthetic sense in selecting the site for his countryside residence.

Menavali was once a well-wooded country. Even today the road from Wai to Menavali has rows of mango trees on either side. According to a current legend they were planted by a local nobleman to make his daughter's journey pleasant when she passed along this road to her in-law's house. The country round about Menavali abounded in monkeys, cuckoos, cranes, peacocks, parrots and a variety of birds and small game like the fox, boar and cheetah. The peacock which is on the retreat everywhere in India sometimes makes its appearance here. At present it receives protection from Government against civilized man. The cheetah has been almost exterminated by poachers. Only the fox and the wild boar survive in the vastness of the forest. The flora and fauna of the locality have found a place in the wall-paintings at Menavali.

Menavali was granted to Nana Phadnis by Mantri and Pratinidhi. Here Nana constructed a villa, a ghat on the Krishna and the temples of Amruteshwar and Laxmi-Vasudev. A huge church-bell seized by the Marathas from the Portuguese as a war trophy in the Bassein campaign of 1739, is hung in front of Amruteshwar. It bears the year 1706 A.D., with the figures of Mary and Jesus. It seems that Nana never got enough leisure from busy political life at Poona to live in retirement in this quiet country-house. He paid a few short visits to Menavali. The wall paintings in the wada and in the temple of Laxmi-Vasudev which were drawn sometime between 1770 A.D. and 1800 A.D., have been comparatively well-preserved to this day. But they are not likely to last long unless special measures are taken for the preservation of the buildings which are giving way to time, rains and want of maintenance.

The wada stands on the river facing east and the ghat on its western side or back-side leads to the river by a flight of steps. It occupies quite a large area with four to five chauks or quadrangles, which are open to the sky for letting in air and sunlight. This construction common to Maratha palaces or wadas, avoids dust, facilitating at the same time free ventilation and light. At the centre of each quadrangle there is a square about three feet below the floor-level, in which rain water coming through the space open to the sky is collected and drained off by covered conduits. This keeps the outermost walls free from windows. These walls three to four feet in width and without windows offered good protection which was the need of the day. The Nana Wada at Menavali, the palaces at Wai, Pune, Satara etc., follow this pattern in their construction.

The brickwork of the interior walls at Menavali has a thick plaster of sticky mud, mostly red, mixed with rice-husk or bits of grass which renders it crack-proof. The outer thick walls protect the plaster of the inner walls from the heat outside and help hold it intact. Even now the walls and their plaster though flaked off and decoloured at many places, have not developed cracks. The mud-plaster has a thin layer of specially prepared mortar which is superimposed by

a coat of lime with a mixture of yellow or red ochre. The wall was polished in its drying process which lent it a smooth, glossy surface ready for paintings.

Menavali paintings of the Phadnis wada seem to be secco, as the damaged portions of the wall show colour just below the surface and not deep into the plaster. The same technique has been adopted in the paintings of the Laxmi-Vasudev temple.

Quadrangle at the Entrance

After entering the wada there is the first quadrangle leading to a verandah with steps where one sees the once profusely painted walls with the figures of Gods and Goddesses. At present the paintings are almost undecipherable. The walls are painted in plain Indian red (hurmuji). The portion just below the beams is decorated with a floral design running horizontally and the niches in the wall have stylish arches around them set in coloured rectangles. The painted figures in the niches which can be made out with efforts are; Lord Krishna playing on flute, Ganesh, Rama, Mahishasuramardini and Shiva-Parvati. The space between two niches is filled up with cypress plants set in beautiful vases. The colours used are blue, yellow and red.

Southernmost Quadrangle

In the southernmost quadrangle of the villa one of the walls has paintings of Jaya-Vijaya (door keepers). These figures are usually painted or carved at the entrance of a temple on either side. There is also a picture of Jivati, a Goddess worshipped on the sixth day of a child's birth. She is believed to bestow long life upon the child. Offerings are made to her on Fridays. The wall opposite to this depicts Krishnalila (Krishna's sports) viz., the Rasakrida, Krishna the Muralidhara, Krishna the boy drinking milk, Krishna making fun with the milkmaids and the Gopis carrying milk to the market. The walls are bordered with foliage having figures of peacock and parrot. Some of these paintings which have been restored are of the following description.

Plate 40—Rasakrida[2]

One of the walls represents the famous rasakrida with alternating figures of Krishna and Gopi. The figures of gopi and Krishna are arranged in a circle. Only a portion of this circle is intact at present. All the figures are in profile. Gopi and Krishna are composed in a variety of pleasing colours. In all the figures Krishna's complexion is light blue (cobalt). Pitambar (dhoti) is chrome yellow with either Indian red or raw umber border. His crown is golden, bedecked with pearls having a peacock-feather motif at the top. The tightly worn dhoti displays Krishna's well-built thighs and youthful vigour.

One of the gopis in the painting is wearing a green saree with a bold golden border. Her choli has pinkish bands. Her hair is arranged in a circular fashion. She is wearing bracelets and silver chains or anklets. Another gopi in the painting in the upper part of the circle has a sari with pink bands. Her body is heavily bedecked with jewelry. The veil of her sari has broadened behind as she takes a swing while playing with Lord Krishna. Her prominent breast and hip curves are indicative of her youthfulness. The flowing garments of Krishna and Gopi and their rapid rhythmical movements are quite in tune with the beats of tipari, giving tala. Krishna assumes as many forms of himself as there are gopis. This is his lila (sport).

At the centre of the circle is a half-faded picture of Shiva-Parvati. This has not been reproduced here as it is not clear.

This painting of Rasakrida has been done elegantly. Lord Krishna and the gopis are dressed in Marathi costume.

[2] Rasakrida—On a Moon-lit night when the stars were twinkling in the clear blue sky and the bees were humming round the night lotus flowers (kumud) to suck honey, the atmosphere was filled with rare fragrance. It was an appropriate hour for love and dance. Lord Krishna who was possessed of this mood began to play softly on his flute. Hearing its melodious tunes some of the Gopis rushed to the scene unawares, leaving their house-hold duties unfinished. Lord Krishna and the gathered gopis danced all through the night, keeping the beats of their tiparis in tune with the notes of Krishna's flute. All forgot their bodily existence. Those gopis who could not come, took part in the dance by just remembering Krishna's name. The apparently erotic dance had a deeper divine meaning—union of the gopi—devotees with their God, Krishna. It was the union of the Atman with the Brahman. The one Krishna became many for each gopi.



Plate 39—
A Guldasta



Plate 40—Rasakrida



Plate 41—Milk-maid



Plate 42—Vishnu



Plate 43—Shivapanchayatana

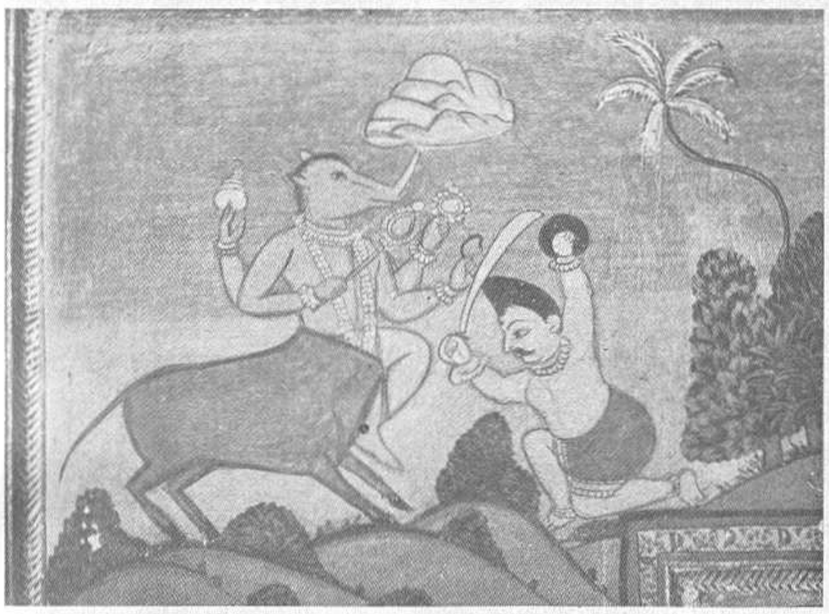


Plate 44—Varaha



Plate 45—Matsya



Plate 46—A Musician

PAINTINGS IN JIVUBAI'S ROOM

This room is situated in the northern part of the villa. Jivubai the last wife of Nana Phadnis who spent most of her life at Menavali used this room for afternoon rest. About four feet from the ground the walls are painted in deep green and their remaining portion reaching up to the ceiling is in Indian red. The ceiling has beautiful wooden tracery in the same red. The red colour creates an atmosphere of warmth.

WALL FACING WEST

Ganesh

In a small niche in the wall facing west is a figure of Ganesh sitting on a throne having the shape of damaru (or an hour-glass). His complexion is red. Just below the seat are two railings commonly found in the balconies of the Maratha mansions. The balcony overlooks a garden crowded with banyan trees, cypress wood and broad-leafed plantains. The garden is shown in deep mono green. The painting has a beautiful red arch around, set in a rectangle.

Plate 41—Milk-maid

The milk-maid is carrying pots of butter and curds in a pair of slings balanced on a staff across her shoulder. Her forehead is marked with kumkuma. She is wearing a dark green choli with a red border. Her sari is yellow with a red design having green and red spotted bands at the border. The veil of her sari hangs behind her breadthwise. The middle portion of the sari spreads between her legs as she walks. Her hair is arranged in the typical Marathi plait, beset with ornaments. A large wreath hangs around her neck reaching up to the thigh. Her ear and nose have pearl-ornaments. The nose ornament worn by Maratha ladies is known as nath. She has bracelets on her wrist and silver chains on her ankles. Her uncovered waist-band lends charm to her robust yet graceful form. Her figure is proportionate and balanced.

From a pair of slings half-red earthen pots containing curds and butter suspend across her shoulders. The earthen pots and the pans below are composed in red and yellow. The slings are hung by a decorated wooden bar.

Plate 42—Vishnu

On the same wall just to the north of Ganesh is a fine painting of Vishnu 25″ × 17″ in size. It is set in an Indian arch which is done in deep green and red. The arch is surrounded by a bold floral design.

The background is red. Vishnu's complexion is yellow. His large eyes lotus-leaf eyes (Kamala-patraksha), thin red lips and locks well-arranged on the forehead lend grace and tenderness to his personality. His face is expressive of his 'satvika'—righteous—disposition. He is heavily ornamented with a (Vaijayantimala) garland, a pearl-necklace, strings alternating with diamond and emerald beads and a large floral pendant at the centre.[3] His throat is marked with a small Tulasi-patra always associated with him. His wrists carry bracelets of gold and precious stones. His forearms have the padma flowers. The U shaped mark on his forehead is done in saffron with a dot of musk (Kasturi) at the centre. A pair of large pearls with a round emerald below shines from the ear-lobe.

The pink crown is hemmed in precious stones, having floral pendants behind and a plume of variegated stones jutting in front. The stem of the plume has a dark green Tulasi-patra. The crown is surmounted with a full-bloomed lotus design. Vishnu has in his hands a decorated conch, a padma, a rose and a bud.

A deep green uttariya with red border goes over the shoulders and gracefully hangs from the arms. Its ends have a red flower motif.

Vishnu's pitambara is deep red or Indian red with a broad zari (golden) border ending in zigzag green. The sash part of the pitambara flows behind in a fan-like fashion. He is standing on a red lotus with drooping petals. The interior of the lotus is deep red.

[3] Vaijayantimala, Vishnu's necklace, consists of saphire, pearl, gemto, paz and diamond, representing earth, water, fire, air and the sky, respectively.

On either side of Vishnu are conical flower-plants with parrots in their bows. The plants are coming out of decorative vases with a peacock perched on one and a parrot on the other. These birds are drawn in natural colours. At the top, on either side of Vishnu are two small flower-pots with red flowers jutting out. The vases at the bottom are in deep green with red design at the centre and ends. The sides of the vase have bird's necks balancing the flower-plant.

Plate 43—Shivapanchayatana

Just opposite to Vishnu is the Shivapanchayatana arranged in an arch surrounded by a rectangular frame with floral designs. The arch has flower plants set in beautiful pots and parrots on either side of Shiva. Behind Shiva is a semi-circular tree in deep green with female monkeys and birds. A small halo surrounds Shiva's face as in the case of Yogis. His complexion is yellow. He is wearing a deep green pitambara with a broad golden border. He is sitting on a sahasra (a thousand-petalled lotus) below which spreads a carpet with a beautiful floral design. A large rudraksha hangs from Shiva's ear. He holds an axe in his right hand. A pretty deer gracefully balancing itself on its hind-legs stands on Shiva's fingers. Ganesh is sitting on his right lap and Parvati and Shadanana in the left. All the figures are profusely ornamented.

From the matted hair of Shiva the sprouting Ganga gathers into a small pool below teaming with fish, crabs and other marine animals. On one side of the pool are flowering plants with large leaves and on the other, railings with a trellis design. On the right side of the Ganga is seated the bull looking quite lively with its tail curved and face lifted up towards its master. At the bottom of the painting is a small garden.

The paintings of Vishnu and Shiva, unlike others, are executed in full front view or three-forth profile. They were painted on the walls in the hall in order to have a view at any time.

Northernmost quadrangle

In the northernmost quadrangle of the villa, on the first floor, there is a copiously painted small room measuring 15′ × 10′ × 9′ (height). The themes of the paintings are mostly from the Epics and the Puranas. The paintings are not merely decorative as commonly found. They merit our attention as mural paintings in virtue of their good size. A small window in the western wall of the room suddenly opens upon the eye the sublime view of the Panchagani hills and the Krishna eternally flowing close by. The window in the eastern wall opens in the chauk below. In the silent hours of the night the music of the splashing river and the dim light of the oil lamps appear to breathe life into the paintings. The room was used either for sleeping or for secret discussions—ghusal khana. The paintings are arranged with due consideration to space. They have a continuity. Religious themes predominate in all the paintings of this room.

The major paintings in this room are of Mahishasuramardini, a Bathing lady, Krishna with Ashtanaikas, Ramapanchayatana, Shivapanchayatana, Ganesh and Dattatreya. On the upper part of the four walls are small paintings depicting the Dashavataras, Sun riding in a car yoked with seven horses, Vishnu reposing on Shesha and Arjuna on the march.

WALL FACING EAST

After entering the room by the door in the southern wall (facing north), on the wall to the left, i.e. the wall facing east (from south to north) in the middle portion there are large paintings of a bathing lady with musicians on both sides, vases or guldastas on either side of the window and Muralidhara in a niche with Garuda and Hanumana on either side. In the space above these paintings in the horizontal section are displayed the Dashavataras; Varaha, Matsya, Kurma, Narasimha, Vaman, Parashurama, Rama, Krishna, Buddha and Kalki. All these are smaller in size. The lowest portion of the wall in red is without paintings. Let us take the Dashavataras first.

The Dashavatara paintings are separated from each other by a cluster of trees. Similarly, between the large paintings and the small ones ranges a group of hills common to both. This arrangement enables the eye to pass from one scene to the other without the artificial obstruction

of a border line. One feels that one is looking at things as found in God's creation, enjoying unity. This pleases the eye. The niches and windows in the walls are practically forgotten by the observer, because of the continuity.

The blue strip at the top of the wall suggests the vault of the encompassing heaven.

Plate 44—Varaha

Vishnu in the Varaha avatar is coming out of the body of the boar and lifting up the earth by his tusk, rescuing it from the waters of the deluge (pralaya). The earth is symbolically shown in the form of hills. The boar is dark with a bluish tint. The God Varaha is adorned with the usual ornaments, a garland and bracelets and is wearing a yellow dhoti. He has in his hands shankha, chakra, gada and padma the marks of Vishnu. The demon who is about to be slain is wearing a red dhoti reaching up to the knees. His complexion is grey. The foreground is a hilly tract with a few deep green trees. To the right is a stylised green tree and a curved projecting palm.

Plate 45—Matsya

God Vishnu in the form of a fish is slaying the demon Shankasura. The fish is white with black scales. Vishnu's complexion is white, his crown is golden and he is armed with the usual weapons.

The demon is coming out of a white conch. He is wearing a faint blue dhoti.

The expanse of water is indicated by fish. On the banks are palm and other trees.

The other avataras on the wall are described below. The paintings are not reproduced here.

Kurma

The turtle part of Vishnu is slate coloured and Vishnu's complexion is mauve. The demon is seized by the hair. The demon is wearing a faint red dhoti reaching up to the knees. On both the sides are green trees and palms.

Narasimha

The lion-headed God appears from a split pillar. His complexion is yellow, pitambara red and the uttariya green with yellow tone. The God is sitting on a red lotus mounted on the pillar-capital. Hot blood is gushing out of Hiranyakashyapu's ripped up belly. On either side of Narasimha are standing Pralhada, Hiranyakashyapu's son and Pralhada's mother. Pralhada is wheat-coloured. He is wearing a yellow shirt, red dhoti and a yellow turban with a red border. Pralhada's mother has a faint red sari, green choli with yellow tone and she is standing with folded hands on a yellow-petalled lotus reddish at the border.

Vamana

Vamana or the dwarf is standing on a lotus, his complexion is wheat-coloured and dhoti yellow. Bali, the king, known for his philanthrophy dressed in a red-bordered yellowish green dhoti and a red uttariya with yellow border is offering gift as asked for by the dwarf Brahmin; space of the measure or area of three foot-steps of Vamana. The purohita or priest is sitting on a lotus. His dhoti is yellowish green with yellow border and the uttariya is red with a yellow border.

Parashurama

The destroyer of the Kshatriya race has lifted up his right leg in action against his adversary. His complexion is natural. His dhoti is yellow with red border and the uttariya, faint red with yellow border. His axe has a broad shining blade and its handle ends in a spear.

Sahasrarjuna (Parashurama's adversary) has a yellow turban, purple shirt of the typical Maratha fashion, yellowish green sash with yellow border, reddish trousers and shoes of the same colour. He is holding in his hands a sword, a trident and a shield. All his hands except four have been cut off by Parashurama, which are scattered on the ground.

Rama

Ahilya, the sati, who had been transformed into a block of stone under a curse was relieved of it when touched by Rama. She is wearing a red sari with yellow border, parrot-coloured choli having a yellow rim and is folding her hands in thanks-giving. The stone is retransformed into the original Ahilya. Rama has mauve complexion, yellow dhoti with red border. His uttariya is red with yellow border and the bow and the quiver are in yellow.

Laxmana has mauve complexion, parrot-coloured dhoti with red border and pink uttariya with yellow border. The sage behind has the same complexion, red ochre dhoti and a yellow uttariya.

In depicting Ramavatara the event selected is the emancipation of Ahilya and not the slaying of Ravana, the Lord of Lanka, as is commonly done. The trees in the scene are stylised.

Krishna

Krishna's complexion is mauve. His pitambara is yellow with red border. He is adorned with the usual ornaments. His left foot is on a lotus; with his right foot he is taking a step ahead in action for slaying Kaumsa (Krishna's maternal uncle). He has been seized by the hair by Lord Krishna. Kaumsa is wearing light green shirt with a yellow tone. His uttariya is red having yellow border. His trousers are pink. His golden crown has tumbled down when he was dragged from his throne by Krishna. His bold moustache expresses his demonish vigour. He is equipped with a sword and shield. The overall colour of the throne is yellow. The attendant behind Kaumsa standing on a lotus is dressed in a typical Maratha costume. He is wearing a green turban, pink gown and white sash. His typical Maratha breeches are faint red. He is holding a tuft of peacock-feather over his master.

The avenue of the incident is a hilly region with deep green trees. Behind Krishna is a larger green tree and a coconut palm. The coconuts are bright vermillon (red lead).

Buddha

He is sitting on a throne surmounted with a multipetalled-lotus. His complexion is white with a yellow tint. His pitambara is red with yellow border. His green uttariya flowing gracefully on either side has yellow border. His two hands are marked with a conch and padma. The other two hands are in the varadahasta mudra (blessing posture). Buddha's attendants have Maratha features and costume.

Buddhism, though opposed to Brahmanism was absorbed by the latter and Buddha the founder of that religion was given a place among the ten incarnations of Vishnu.

The attendant to his right is wearing a motiya, pearl-coloured turban, a red gown, a green uttariya with a yellow tinge having a red border and yellow breeches with light red bands. He is fanning Buddha with a tuft of peacock-plumage.

The other attendant is wearing a green gown over a white shirt. The uttariya is yellow with a yellow border and the sash is also yellow. His breeches are red. He is holding a whisk in his right hand. The ground is marked with three green trees.

Kalki or Kalanki

The restive white horse is controlled by God Vishnu with a bridle. When the bridle was slightly loosened, Kali is said to have played havock on earth. The leaf-motif stands for the wings of the horse indicating its restlessness.

Lord Vishnu curbing the horse is mauve-complexioned. His pitambara is saffron with a yellow border and the uttariya is green ending in a yellow hem. Vishnu's crown is golden. A garland of flowers reaches below the knees. He is standing on a beautiful lotus. Hills and trees make the plain.

PAINTINGS BELOW THOSE OF THE DASHAVATARA AND OTHER SMALL ONES ON THE WALL FACING EAST, FROM SOUTH TO NORTH

A Bathing Lady (*See backside of the jacket*)

The scene is arranged significantly just over a small sink in the wall. One might infer from the sink that the apartment was used as a bed-room.

An undraped young lady who is being bathed is naturally the central object of attention in this painting. Very often centrality is attained by focussing light on the desired object, or by the composition of colours where chiaroscuro is unknown, or by the large size of the object. In the present case it is something unusual that attracts our attention. The artist has skilfully exploited natural human curiosity for the unusual—the nude—to attract the observer. Centrality has been achieved psychologically.

According to the legend that is current in the locality the nude woman is Sita in the Ashoka-vana of Ravana and is being bathed by Laxmi standing and Parvati sitting.

The nude lady has a slim form and has shut her eyes to avoid the water that is being poured over her head. She is modestly sitting on a low square stool hiding her youthful body as far as possible. She has removed all her jewelry except bangles and the mangalasutra.

One of the women is sitting on a square stool and combing the hair of the bathing lady. Her choli is yellow with a red border. The border of her sari spreads gracefully below her hips as she sits. It is interesting to mark the curves of her legs and thighs too in the sitting posture. Her jewelry is quite conspicuous, around the neck, on the ears and nose. Her coiffure is typically Maratha.

The other lady is standing on a lotus-shaped slab. Her form is very graceful. The veil of her white sari going over her head is transparent and she is emptying a pail of hot water and a small jar of scented water over the head of the bathing lady. Her dark green choli has deep red spots. The women have reddened their palms, fingers, toes and border of their sole with mendi dye.

A yellow pail is floating in the water kept for bathing. Water is shown in silver. Scents and cosmetics are kept in appropriate vessels. A large green tree in blossom, the white mansion with a tower and the darkish sky with white patches of clouds form the background. The painting has been done on a green surface. Patches of tiny pink and crimson flowers adorn the court-yard. The light red band below the green surface stands for a piece of ground ending in white marble railings. The railings are marked with a trellis design. On the lowest plain is a bright garden with large trees, yellow Kadali (plantain) plants and tender red flowers. A fountain sprouts forth from the middle of the garden, as in Rajput or Mughal setting.

From top to bottom the vault of heaven, the palace dome, the court-yard where the nude lady is being bathed, the ground and the garden below all form different planes. The silvery sky is suggestive of the early hour of the dawn, when women are usually bathed after monthly sickness. The sky and the dome create an impression of depth.

Plate 46—A Musician

On either side of the painting of the bathing lady are two musicians. The musician to the left (from the observer's point of view) Plate 46, is playing on a vina with two gourds. He is leaning slightly towards the vina to listen attentively the note he is striking. He has tucked a small feather in his smart violet coloured turban. He has put on a green gown over a white shirt with sleeves reaching the wrist. From behind the back a red uttariya with a yellow border goes over his arms gracefully. His white dhoti reaching just below the knees has a red border. He is wearing a necklace of crystals. He is standing cross-legged with a pair of pattens on. His forehead is marked with a black dot. A dark earring hangs from his ear. The comely figure of the musician is extremely attractive. His tender face presents a full front view. A pair of burning incense sticks are tucked in the turban.

The other musician to the right (from the observer's point of view) standing cross-legged is similar to the former in every respect except the colour composition of his costume. He is wearing a gown over a white shirt. His white dhoti has red border and his green uttariya ends in a yellow hem. His gown is yellow ochre. Below these musicians are small gardens with dark green trees and above them are hilly tracts. They are set in borders having floral designs done in green and red. The bathing lady together with the musicians on either side offers a pleasant view.

Below the plain of the musicians are two small gardens commonly found in the Rajput paintings.

Garuda and Hanumana (Rama's Monkey Attendant)

At the northern end of the wall (facing east) on either side of the niche are the paintings of Garuda and Hanumana. In the niche is the painting of Muralidhara badly damaged.

Garuda

He is standing against a hilly background at the top, interspersed with a few small green trees and a small garden at the bottom. The lotus below his feet is violet coloured. He has folded his palms in a hollowed fashion-anjali. His knickers are violet with a yellow border. His wings are shown in pink, red and parrot-green colours. He has girdled up his loins with a yellowish sash. His eagle-beaked nose is characteristic. His arms and chest are marked with a tulasi-patra as he is the vehicle of Vishnu. His golden crown is decorated with a pearl pendant behind and a small leaf in front. A yellow serpent going below the arm-pit curves over his head gracefully.

Hanumana

Hanumana is standing cross-legged on a pink lotus. His complexion is brownish yellow or yellow ochre. His knickers are red with a black square design. His pink uttariya with a yellow border hangs gracefully on either side. He has raised his tail curving over his crown. He is putting on a garland and an armlet of prec ous stones. Hanumana is said to have jumped at the rising sun at birth as he mistook the red sun-disk for a fruit-probably an orange. In this attempt he burnt his mouth and it turned dark red.

At the top of this painting is a hill with trees and the plain at the bottom has a garden.

The figures of Garuda and Hanumana arranged on either side of the niche lend symmetry to the whole painting.

WALL FACING SOUTH

Krishna with Ashtanaikas (*See frontispiece*)

There are two paintings on this wall, one of Krishna with Ashtanaikas and the other of Rama-panchayatana. Above this is God Surya in a chariot. Lord Krishna with his eight beloveds is sitting on a red manchaka (a low couch). The manchaka has a canopy in vermilion. Four vase-shaped chandeliers (handis) with lighted candles inside, suspend from the canopy. Reddish flames of the burning candles are seen through the glass. The lighted candles are probably suggestive of night. In one of the Kangra Valley paintings, ' to the tryst by night ' the atmosphere of darkness is delineated very successfully. The Maratha paintings are not very successful in this respect.

Krishna's complexion is mauve. He is wearing a garland and a necklace. His body is marked with verticle saffron pundrakas (marks with sandal paste). His pitambara (yellow dhoti) with its bold red border spreads gracefully on the couch. Krishna's figure is much larger in proportion to those of the Ashtanaikas. But this seemingly disproportionate figuring becomes quite reasonable when Krishna wants to sport with all of his eight beloveds simultaneously. The eight beloveds have come in contact with Krishna. One of them is offering Krishna a flower, another a tambula (a roll of the leaf of piper betal with areca-nut, lime, cardamoms, etc.) and yet another a wreath. One of the naikas to the right of Krishna is playing on a daph (tamborine) and another sitting

to his left, on a vina. While sporting with Krishna saris of some naikas have slipped up their knees unconsciously. The colours of the costume are arranged in contrasting tones. The names of the Ashtanaikas given in Shri Bhagwata are Rukminī or Bhaishmī, Jambavanti, Satyabhāmā, Kālindī, Mitravindā, Laxmanā, Sudantā and Bhadrā.

The couch is placed on an open terrace. Below the couch are a pair of pots and a vase with roses. The entire construction of which only the terrace is shown in the painting, is surrounded by gardens. The garden below has dark green trees, red flowers, cypress trees and a murmuring fount in the middle. Behind the terrace are large trees and coconut palms. Birds are perching on palm leaves. A squirrel is seen climbing a palm.

The main paintings has a mossy green background.

Surya (Sun God) riding a Chariot

The palms, green trees and the hills, together form the landscape.

Surya is sitting on a white lotus at the centre of the chariot. A yellow cushion is placed behind for reclining. He is wearing a green uttariya with a yellow border. His consort Suvarchala or Chhaya is sitting behind him playing on a vina. Her sari is light red with a yellow border and her choli is green.

In the fore-arch of the chariot is the learned sage Yajnavalkya, who had been to God Surya to receive instructions in Vedic lore. He is wearing a white dhoti.

The lame Varuna is driving the chariot. The demon Rahu is chasing Surya's chariot. He is dressed in red knickers and a pagadi—turban—of the same colour.

The chariot has beautiful arches and cypress pillars so favourite with the Marathas, commonly found in their architecture. It is a one-wheeled chariot, the wheel being held in its position by a black cobra coiling round the axle. The elongated yoke of the chariot ends in a bird's head. A pinkish flag flutters from the bird's head. The flag as shown in the painting cannot fly in the direction of the motion unless it is made up of some stiff material. Seven white steeds yoked to the chariot are galloping in full speed across the horizon.

Ramapanchayatana

This is the last painting on the eastern part of the wall facing south.

Rama is sitting on a throne composed in red, white, green, black and yellow colours. Thrones of this type—damaru-shaped—are commonly found in the wall paintings in the region of Wai.

Rama's complexion is Shyama (bluish black). His pitambara is yellow with a red border. His uttariya is red ending in a yellow hem. He is holding a bow under his left armpit and an arrow in his right hand. As Rama and Laxmana were proficient archers they are unmistakably shown with a bow and an arrow.

Sita is sitting modestly behind Rama. She is holding by her right hand the veil of her pomegranate-coloured sari. Her transparent sari shows the green choli inside. Sita is fair-complexioned.

Bharata and Shatrughna brothers of Rama, are standing behind him. One is holding a royal umbrella and the other a tuft of peacock-feathers. Hanumana is touching Rama's feet in obeisance. His tail is curved up gracefully. His knickers are light green with a yellow border. Behind him stands Laxman waving a white whisk. His complexion is mauve. His yellow dhoti has a red border.

In front of Rama is the famous sage Vasistha (Rama's teacher). Loose sheets of a book (pothi) are neatly kept on a book-stand. He is holding a leaf in his left hand for reading. From this, one can guess that Vasistha is explaining something to Rama.

The ground of the scene is covered with a chintz and the roof is covered with a red canopy supported by slim red pillars. The entire scene is lit up by chandeliers, with burning candles inside,

hanging from the canopy. A well-arranged garden with roundish trees and out-spreading plantain leaves beautifies the lowest plain. The remotest part of the scene is formed by the dark green trees crowding behind the canopy.

WALL FACING WEST

The two large paintings on this wall are, Shivapanchayatana and Ganesh with Saraswati. In the space above is Sheshashai Vishnu. On either side of the window opening in the chauk are two large vases with plants.

Shivapanchayatana

Shiva with Parvati and Ganesha in his lap is sitting on a violet lotus below which spreads a tiger's skin. Shiva is fair complexioned. He is holding different weapons in his eight hands. He has interlocked his fingers with those of his beloved and with one hand he is holding her closely. His matted hair ends in a circular knot with Ganga in the middle. A black cobra coils round his neck forming a garland. His wrists are beautified with cobra-bracelets. Four attendants, two on either side are waiting upon Shiva.

Just behind Shiva is a highly stylized tree with leaves arranged in circles.

In the hills and trees below are a tiger, a boar, a deer and a pair of cows. A yogi is meditating under a tree and another is lying naked probably in some hatayogic posture. The Nandi is seated under a tiled roof. The wild beasts and the domesticated animals seem to have forgotten their natural antipathy in the presence of Shiva, the Great Yogi.

The city in the background appears to be a well-known place with its temple-shikhars, turrets and terraces. It is in all probability the holy city of Kashi. Shiva's residence on the banks of the Ganga is away from the city. The smaller scale on which the city is drawn compared with Shiva and his encourage suggests its distance from Shiva's place.

Plate 47—Sheshashahi Vishnu (Vishnu Reposing on the Shesha)

This painting has been arranged with due consideration to the horizontal, longish space above a window opening in the quadrangle below.

Mauve complexioned Vishnu is reposing on Shesha. He is armed with conch and mace. His pitambara is yellow having a red border and his uttariya is red with a yellow border. Laxmi, the daughter of Ocean is shampooing her Lord's feet. She is fair complexioned. Her sari is red having a yellow border and her choli is green. The four-faced Brahma is sitting on a yellow lotus shooting forth from Vishnu's navel. Narada and Garuda are standing in front of Vishnu and the horse-headed Tumbara behind, playing on a double-gourded vina (rudra-vina).

Shesha's complexion is quite natural white and brownish red.

The ocean teeming with fish meets the blue sky at the horizon. There are a few stylised tress on either side of the serpent Shesha.

Ganesh

At the southern extremity of this wall is a fine painting of Ganesh very favourite with the Marathas. He is seated on a lotus mounted on an octagonal low stool. It is inlaid with ivory pieces. Riddhi and Siddhi are the female attendants of Ganapati. Riddhi represents wealth and Siddhi success, and are waiting upon him, waving a whisk. Ganesh's complexion is in red-lead. His pitambara is yellow with a red border. His uttariya is white. A couple of large pearls and an emerald beautify his ear. His face is lit up by a halo surrounding it.

The hills at the background and the garden below form the setting.

WALL FACING NORTH

On this wall just above the entrance in the horizontal strip is the scene of Arjuna's army on the march. Below this, the eastern portion of the wall has Dattatreya on the side of the door and

Mahishasuramardini occupies the western portion of the wall which is the other side of the door. Both Dattatreya and Mahishasuramardini are large in size.

Arjuna's Army on the March

On the same wall at the centre, Arjuna, the favourite disciple of Lord Krishna, is riding in a colourful chariot. Its arch is red, pillars white, dome and the other parts yellow. The wheels of the chariot are shown on one and the same plane, obviously because the artist is not capable of representing depth. Arjuna is seated in the chariot resting against a red cushion. He is fair complexioned. Lord Krishna is driving the chariot. His complexion is mauve, his pitambara saffron and his uttariya yellow. The geru-coloured flag flutters from the beaked prow of the yoke. It is marked with Hanumana the emblem of Arjuna's flag (kapidhvaja). Hanumana's complexion is light blue, and his knickers yellow. Three soldiers are marching ahead of the chariot and three are behind it. Out of these, three are holding long spears and one mace.

The soldiers accompanying Arjuna are dressed in Maratha uniform—Pagris, pijamas, breaches, sash and long shirts. Their costumes are in different colours; light green, ash, red ochre and faint red.

The blue sky forms the background and the foreground is a hilly tract with trees through which the army is marching. For the forepart of this army see top part of Dattatreyas painting and for the hind portion, see upper strip of the Mahishasuramardini painting.

Plate 48—Dattatreya

The cult of Dattatreya is peculiar to Maharashtra. Dattatreya combines in him Brahma, Vishnu and Mahesha the Gods of Creation, Sustenance and Destruction. The facial get up of Vishnu in the middle is typically Maratha. The face with matted hair on, is that of Mahesha. The third face represents Brahma. Vishnu and Brahma are wearing decorated crowns.

Datta's complexion is pinkish with white tint. His curly hair rolls over the shoulders. His flowing light geru-coloured (chrome orange) uttariya balances his bare figure. He is wearing a light yellow loin-cloth. The folds of the uttariya are indicated in deeper shade. Datta has in his hands a rudraksha rosary, a trishula, a conch, a kamandalu, a damaru and a chakra. All the forearms are bedecked with pearl-pochis. Datta is wearing wooden pattens. The sacred thread goes over the left-shoulder. The mrugajina (literally deer-skin), the skin of a black-antelope, not commonly found in the pictures of Dattatreya is shown here.

The four dogs representing the four Vedas are seen around the master. One of them is scratching its neck, a habit common to dogs and the other just above is half-ambushed in the thicket. The remaining two dogs are on the right side.

In the hills to the left of Dattatreya is a temple. A tiger is climbing down the hills. In the presence of Dattatreya, a great Yogi, it has forgotten its natural antipathy towards the dog.

The absence of the cow is conspicuous. The foreground is hilly region over grown with trees situated on the bank of Krishna where the Yogi spent his life. The fringe of the water is shown in grey with fish and lotus.

The painting is done against green with a mixture of white or parrot green. The scene at the top forms the forepart of Arjuna's army on the march. The man in front in the left hand corner is carrying a long staff. Two persons behind are riding an elephant. The camel-rider behind is beating a drum. The camel rider and the horse man behind him appear to be Muslims from their costume and beards. The Marathas recruited Muslims in their army. The moving army conveys motion. The elephant, camel and the white horse are natural and graceful. The costume and anatomy of the soldiers is Maratha. The indigo tint of the background stands for the sky. This type of Dattatreya is not to be found in the paintings or pictures that are known.

Plate 49—Mahishasuramardini[4]

The eight-armed Goddess is slaying the demon Mahisha. She has in her hands a trishula, a gurguja, a mace and a shield. She has pressed down the demon by her right foot and has thrust the trishula in his neck. The severed head has fallen on the ground. The fight begins when the real demon comes out from the buffalo's (Mahisha's) trunk. The demon Mahisha is seized by his hair and his tongue pulled out by the Goddess. The ground is marked with clots of blood dripping from the demons body. The tiger, vehicle of the Goddess is tearing the hind-part of the buffalo. The Goddess is wearing a deep green choli with a trefoil design and an orange sari with a yellow border. Her neck is profusely ornamented. The veil of her sari has slipped back as she is in action. Her golden crown set in with precious stones has a feather in front. Her bust and hip-curve are indicative of her youth. Her figure is graceful and proportionate. Her face reflects tenderness.

A female attendant is waiting upon the goddess with a basket of red flowers. The veil of her transparent light green sari shows the deep red choli inside.

The venue of the fight between the Goddess and the demon Mahisha is a hilly region bordering on a water-pool or a river. The painting is done on bright pink surface. The upper strip of this painting forms the hind portion of Arjuna's army. A cavalryman, infantrymen and an elephant with a mahout and an empty haudah are passing across the hill, clad in gorgeous costume. The elephant in the rear and the horse in front are climbing the hilly region.

A Flower Plant

On one of the outer walls—Southernmost part, first flour—a flower-plant in full bloom is shown in white against a red background. The flowers are highly stylized. The plant is set in a shallow vase supported by a round pitcher. Parrots and peacocks are seen perching in the plant. Other animals like the deer, cows and monkeys decorate the scene.

On either side of the flowering plant are Garuda, Hanumana and female attendants. The whole scene is bound by an arch which is set over with a rectangle. The space between the rectangle and the arch is decorated with delicate foliage. This is a good illustration of a decorative painting.

Temple of Laxmi-Vasudeo (Meneshwar).—The temple faces east. At present only the ceiling of the mandapa and the cornice have paintings. The ceiling is done in pale yellow which has beautiful leafy rhombic tracery with a flower at the centre. The colour used in tracery is red and green. This is a favourite design found in the decoration of the ceiling in Maratha architecture. The paintings though in a bad state are recognisable.

Cornice Facing South.—The paintings here are of a yogi; Rama, Sita, Hanumana; Rama, Vasistha, Hanumana; Rama, Sita; a hunting party.

Cornice Facing East.—This displays the nine avataras—incarnations of Vishnu—Matsya, Kurma, Varaha, Vaman, Narsinha, Parashurama, Rama, Krishna and Buddha. All are sitting on a lotus.

Cornice Facing North.—This has Kalki, Anusuya and Dattatreya, Yashoda and Krishna, Narada, Satyabhama and Balakrishna.

Cornice Facing West.—The deities shown are Surya, Dattatreya, Panchamukhi Shiva, Ganesha, Vishnu, Kartikey and Vishnu. The last deity has faded completely.

All these pictures are miniatures in fine workmanship, displaying details of dress and ornaments. The outlines are in white, black and green. Other colours used are crimson, dark green and yellow-gamboge. The vacant space between pictures is made up by peacocks, parrots, cranes and tigers.

[4] Mahishasuramardini—Mahishasura was the son of a female buffalo by a demon Rambhana. By his penance on the mount Hema, he pleased God Brahma who bestowed a boon on him by which he could not be killed by man. With this assurance he indulged in all sorts of attrocities. Thereupon, Dashabhuja (ten-armed) Mahishasuramardini slew the demon Mahishasura and emancipated the earth from the evil door. The story is from the Devi Bhagavata.



Plate 47—Sheshashahi Vishnu (Vishnu Reposing on the Shesha)



Plate 48—Dattatreya

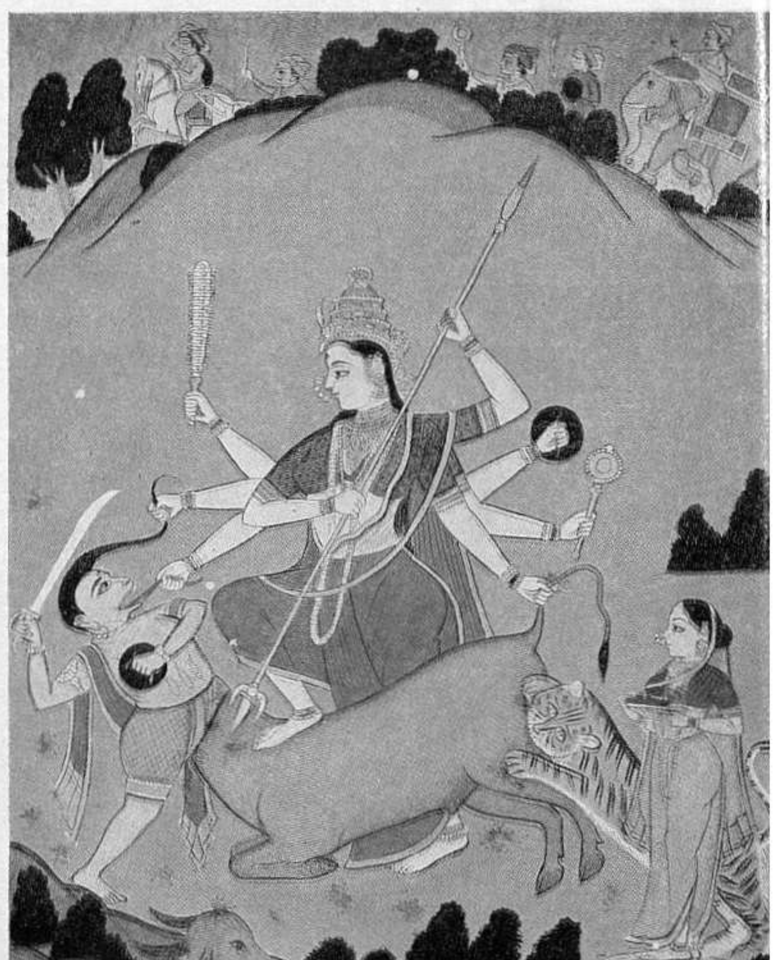


Plate 49—Mahishasuramardini



Plate 50—Kaliyamardana



Plate 51—Mahishasuramardini

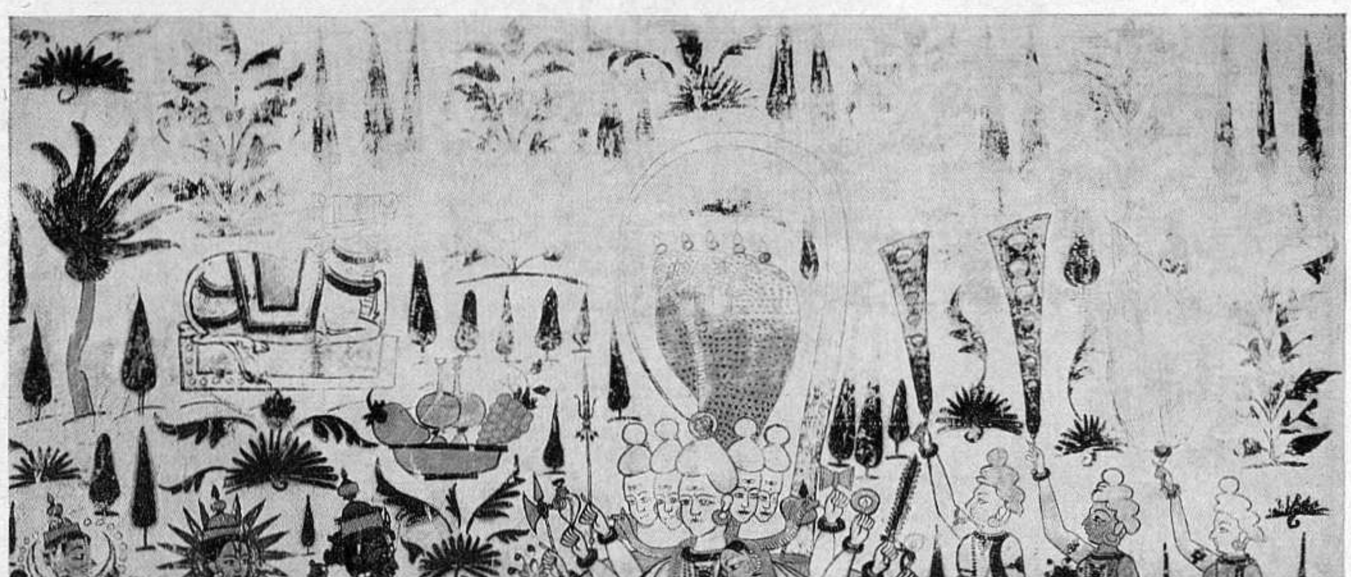


Plate 52—Punchmukhi Shiva

CHAPTER III

SATARA

THE historic city of Satara was selected as the seat of the Maratha Government by Rajaram during the troubled years of the Maratha War of Independence, 1689—1707 A.D. He took this decision on the recommendation of Ramachandrapant Amatya. Later, the city came into prominence under Chhatrapati Shahu I, when he chose it for his residence after formally crowning himself as king. It enjoyed unbroken peace during his reign. At the foot of the hill-fort, Azam Tara, Shahu constructed a palace for himself called Ranga Mahal. The name suggests that it was an attempt to revive the memory of Lal Mahal constructed by Shahaji at Poona for his wife Jijabai and son Shivaji. Once Satara gained the status of a royal city, building activity grew rapidly, both for private and state purposes. The Maratha courtiers, who were required to stay there or visit the city very often for political business, built wadas or mansions for their residence. Among the well-known wadas may be mentioned the Adalat wada, Sachiv's mansion, Pant Pratinidhi's mansion, Daphale's mansion and Natu's mansion. The Peshwas too had their mansion at Satara. The Ranga Mahal was very near the Adalat wada where the descendants of the Chhatrapati's family reside at present. The Rang Mahal was burnt in 1874.

The Juna Wada or the Old Mansion was constructed by Pratapsinha in 1824 A.D. A small room on the first floor of this palace where the Raja sat for office work has a delicate floral design and cypress trees painted in deep green. In the other apartments of this vast palace on the ground floor a few faded remains of Pala type of paintings are discernible. The adjacent building is the Nava Rajawada, New Palace, built by Shahaji in 1838. It is said that this was constructed to supersede the Rang Mahal of Shahu I. From the exquisite wooden carving in this palace it seems that it was built with a view to making it more magnificent than the Rang Mahal. In the left wing of this palace there is a profusely painted hall depicting stories from the Epics, the Puranas and every day life.

Sometime after 1838, the paintings in this palace were whitewashed by the order of some careless officer. The credit of restoring the paintings goes to Lord Curzon. During his visit to Satara, he got removed the white-wash coating and retouched them without disturbing their originality.[5] An old resident of Satara told the present writer in 1958, that he had seen the paintings being retouched at the order of Lord Curzon.

In the Mahajani Wada near the Nava Rajawada there are two wall paintings of their family deity.

PAINTINGS IN THE JUNA WADA

Raja Pratapsinha's hall on the first floor is decorated with wall paintings. The paintings have been arranged with due consideration to the pillars in the wall, the window and doors. There are decorative paintings around the window. At the top are two peacocks spreading their plumage arranged on either side of a design. The peacocks are done very minutely in appropriate colours.

Two cypress-shaped plants stand in beautiful vases (guldastas) on either side of an arch. Vases of this type are to be found in the paintings at Menavali and Wai.

All these paintings have floral and foliage designs in deep cinnabar green and yellow ochre. The designing is decorative. The flowers, foliage, creepers and the vases are extraordinarily delicate

[5] *See* Satara District Gazetteer, First Edition.

creating an impression of tapestry. These decorative paintings are free from divine or human figures so commonly found elsewhere.

PAINTINGS IN THE NAVA RAJAWADA

A big hall in the left-wing of the palace has wall paintings depicting scenes from the Epics and the Puranas. It is eleven khani i.e., the length it is divided into eleven sections by the wooden beams in the ceiling that run breadthwise. This helps knowing the area of the hall. The hall measures 57′×24′ approximately. It has richly carved wooden work in the middle of the hall supported by wooden pillars. It shows paintings on the walls. The southern wall of the hall has windows and doors admitting light and ventilation. One enters the hall by a door in this wall facing north. There are in all 21 paintings, most of which are 4·61′×4′. Only four measures 2′×4′, in their overall size.

WALL FACING NORTH

Themes from south to north are Hanumana carrying Rama, Sheshashai Vishnu, Ganesh with Riddhi and Siddhi, Shiva with Ganesh and Parvati and Garuda carrying Vishnu.

Sheshashahi Vishnu

Vishnu in blue is reposing on the serpent Shesha done in yellow ochre. Garuda is standing on a lotus in front of Vishnu and Narada Muni behind him. Garuda wears white shorts, a crown and has deep green wings. God Brahma is sitting on a lotus sprouting out from Vishnu's navel. The ocean is indicated by ripples, fish, crabs and turtles. Small cypress trees decorate the white background.

Ganesh

A huge Ganapati in yellow is seated on a lotus mounted on a manchaka. Riddhi and Siddhi with a whisk and a morachel are standing on either side. Cypress trees are shown all over the scene.

Shiva with Ganesh and Parvati

Shiva with the Ganga in his matted hair is sitting on a lotus spread over a tiger-skin. He is resting against a takiya behind which spreads elephant-hide. Narada and Tumbara are standing on either side and Nandi (bull) is at the right corner. Shiva's face is tender. His wrists are bedecked with rudraksha and padma. To the left of Shiva a cobra fans its hood. Parvati in red choli and dark green sari is sitting in one lap, while Ganesh is seated in the other, done in yellow ochre. Cypress trees in dark green decorate the scene. Shiva with elephant skin (krittivasah) is unlike those of Menavali or Motibag paintings of Wai.

Garuda carrying Vishnu

A flying Garuda is passing across the sky with Vishnu, his master on his shoulder. Garuda and the cobra are in yellow ochre and Vishnu in blue. As usual cypress trees are shown below and on one side. The background is white.

WALL FACING SOUTH (EAST TO WEST)

Kaliyamardana, Mahishasuramardini, Panchamukhi Shiva, Samudramanthana, Pandavas on the march with Arjuna in the chariot, Ramapanchayatana, Ganesh and Krishna on a swing, Sita Swayamvara, Arjuna hitting the fish target in Draupadi Swayamvara and a thirsty cavalier.

Plate 50—Kaliyamardana

Lord Krishna has bridled the serpent Kaliya and has completely tamed him. Krishna is playing upon a peculiar type of flute with a small gourd at one end, called pungi in Marathi, commonly used by snake charmers. Jamuna in which kaliya resided is teeming with fish. The mermaids on either side of Krishna with the puja material have come to worship and to entreat him for the release of kaliya. Their dress and ornaments are typically Maratha. Stylized flowers and small trees decorate the scene. A large tree on the bank of the river with bright blooming flowers makes up the background. A cowboy, gopa, at the left hand corner is wearing a kambal-blanket. Krishna in action is blue, his dhoti yellow ochre and uttariya red. Kaliya is slate colour is coming out of the blue Yamuna.

Plate 51—Mahishasuramardini

The eight-armed Goddess having landed on the back of the demon Mahisha has seized him by the hair and pulled out his tongue. She has caught his tail in one of her hands. The Mahisha came out of the buffalo when the latter's head was cut off. The head has tumbled on the left side. Armed with a spear and a sword, the goddess is in the thick of the fight with Mahisha and his helpers. Her tigers have attacked the Mahisha. The red sari of the goddess has fanned between her legs and her choli is dark green. The demons are done in red, yellow and skin colour. The colour scheme and the composition make the goddess and the demon prominent as is intended by the artist.

At the left-top, a goddess on a tiger, and at the right top one on a leopard, are fighting with the demons. Behind the main painting of the Goddess, a soldier with a pagadi is about to strike a demon with his sword. There are small cypress trees and shrubs in the scene. Compare this Mahishasuramardini with that of Menavali.

Plate 52—Punchmukhi Shiva

Shiva with Parvati in his lap is sitting on a lotus spread over the five-hooded yellow serpent. He is holding in his ten hands a spear, a parashu, a gurguja, a chakra, a pasha, a conch, a damaru etc. A violet-coloured takiya is at the back for reclining. His pitambara is in Indian red and uttariya in deep green. Parvati's sari is yellow ochre and choli red. The Ganga springing from Shiva's middle head has flowed down accumulating in a water pool teaming with fish. Shiva is fair-complexioned. On one side of Shiva are the Moon (chandra), the Sun (surya) and Vishnu and on the other are three Shiva ganas. At the bottom, to the viewer's left, are Brahma and a God and to the right is Narada and a God. At the left hand top is Nandi. The painting is done against light blue.

Plate 53—Samudramanthana[6]

The ocean in light blue is teeming with fish and other marine animals. Mount Mandara in the form of a churning rod is resting on a turtle. The great Vasuki is used as a rope for churning. Vishnu in the form of a vast turtle supported Mandara at the bottom and himself sat on its top to keep it steady in the process of churning. Shiva, Brahma and Vishnu are pulling Vasuki from the tail-end, and the Asuras, Namuchi, Vali, Nirochana or Shambara are on the hood-end. Many demons were killed by Vasuki's venomous breath. Shiva saved the situation by swallowing the poison.

The forteen gems churned out from the Kshirasagara are arranged up on the shore. From left to right they are horse with seven mouths or Uchaishravas, Hari's bow, Kaustubha, Laxmi, Shankha, Rambha, Airavata and Kamadhenu. The colours used in the composition of the figures are deep green (nearer to emerald green), yellow (nearer to yellow ochre), Indian red and blue (cobalt blue tint).

Stylised trees, flowers and plants are arranged artistically.

Plate 54—Pandavas on a Hunting Expedition

Arjuna with Dharma behind him is sitting in a chariot driven by Lord Krishna. Bhima in blue colour with a mace is following the chariot, Nakula is above and Sahadeo in front. The chariot is richly carved and beautifully coloured. The cypress pillars, floral design, arches and domes make it extremely ornate. The foreground is marked with flower-plants and trees. A tiger is chasing a couple of deer. A blue peacock is seen spreading its bright green plumage at the top.

An attendant is standing at the back of the chariot with a chauri. A huge flag done in red and yellow ochre has the graceful figure of Hanumana, the emblem of Arjuna's ensign. It is possible

[6] Churning of Ocean (Samudramanthana).—Indra, the leader of Gods, cursed by the Rishi (sage) Durvasa was suffering defeats at the hands of the Asuras. To remedy this all the Gods including Brahma approached Vishnu. He suggested that the gods in alliance with the Asuras should churn the nector—amruta—from the ocean. On drinking it they would always be victorious and immortal too.

When the nector was actually churned out of the Ocean, Kshirasagara, the Asuras hastily seized it and vanished. The plan of the gods being foiled, they again approached Vishnu who obtained nector for them by trick.

For churning the Ocean the serpent Vasuki was used as a rope and the Mount Mandara as the churning rod. The Asuras who participated in the churning, demanded their share in the nector. But Vishnu saw to it that the Asuras did not get the nector, fearing that evil would prevail on earth if the Asuras become immortal by drinking nector. This story is depicted in paintings to glorify Vishnu, and is narrated in the Bhagawata and the Adi Parva of the Mahabharat.

that the painting shows the Pandavas proceeding for Draupadi Swayamvara. This is a fine painting in simple basic colours.

Plate 55—Rama as a Crowned King

Rama and Sita are sitting on a damaru-shaped throne spread over with bold red-bordered carpet. A highly decorated chhatra over his head indicates that Rama is occupying the throne after his return to Ayodhya. The chandeliers, monkey soldiers with bunches of fruits in hands and the entire assemblage conveys a gleeful atmosphere. Rama is in deep blue and Sita in red ochre sari. In front of Rama is Vasistha and another rishi; behind him are Bharata, Laxmana and Shatrughna. Hanumana is touching the feet of Rama. Behind him are other monkey leaders. Two monkey leaders are at the back. The depiction in simple contrast colours ably conveys the atmosphere after Rama's coronation.

Plate 56—Ganesha and Krishna on a Swing

The seats of the Gods are the common type of chaurangas but they are suspended from a beam. Each of the Gods is enjoying the swing with his consort; Ganesh with Riddhi and Siddhi and Krishna with two Gopis. Female attendants are holding flowers, fans, whisks and peacock-feather tufts, at the centre and on either side.

The lady in the middle, in the bottom scene is singing in tune with the Vina resting across her left shoulder. The two other ladies at the sides are playing on a mrudang and cymbals in accompaniment with the singer. The space between them is decorated with deer. At the top are shown two cows, a dog and a cowboy.

Plate 57—Sita Swayamvara

Sita, riding an elephant, is moving towards Rama, her chosen Lord, after he lifted the Shiva Dhanu (Shiva's bow). The elephant has thrown a wreath around Rama. The swayamvara ending in a wedlock is being celebrated with all the pomp and ceremony. Musicians are blowing a variety of pipes and striking the drum and the chaughada in glee, as shown at the bottom. Two attendants at the centre below, one in green gown and the other in yellow, are holding flower buntings (Nakshatramalas) by long poles. The proud Ravana (Dashanana) in his attempt to lift the Shiva Dhanu has fallen to the ground and therefore has failed to woo Sita. His crowns and long flowing shirt are in Indian red.

Janaka, Sita's father, and other kings are seen at the top. Rama's complexion is dark blue, quite in keeping with his description, durvadala shyama, i.e. dark like the durva grass. His crown is in crome yellow and the uttariya in Indian red. Other figures are composed in contrasting colours.

Chandeliers in dark green colour decorate the scene. The line of chandeliers at the top is away from the observer and the one below, nearer him. But both lines are shown on one and the same plane in the absence of the idea of perspective.

The elephant in blue, carrying Sita, has a hauda with arches and a dome. He is ornamented. A red zool (a thick shawl) covers his back. A bambu-ladder suspends across the zool. The costume, the musical instruments, marriage wreaths, decoration and the highly decorated elephant were things quite common at the Maratha courts, as depicted here.

Plate 58—Draupadi Swayamvara[7]

King Drupada, the father of Draupadi, had proclaimed that his daughter would choose the hand of a Kshatriya who would hit with an arrow, a moving fish suspended from a long pole by looking at its reflection in water below, kept in a flat bowl. Karna was eliminated from participation because he was a suta. Among the kings who had gathered for this swayamvara, Arjuna alone did this feat.

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[7] Swayamvara is a way of selecting a bridegroom, customery among the Kshatriyas. The selection takes place from among the princes invited by the father of the bride-princess. A prince performing an extra-ordinary feat like lifting the bow of God Shiva or hitting the eye of a fish suspended at great height by looking at its reflection in water kept below, is chosen by the princess.



Plate 53—Samudramanthana



Plate 54—Pandavas on a Hunting Expedition

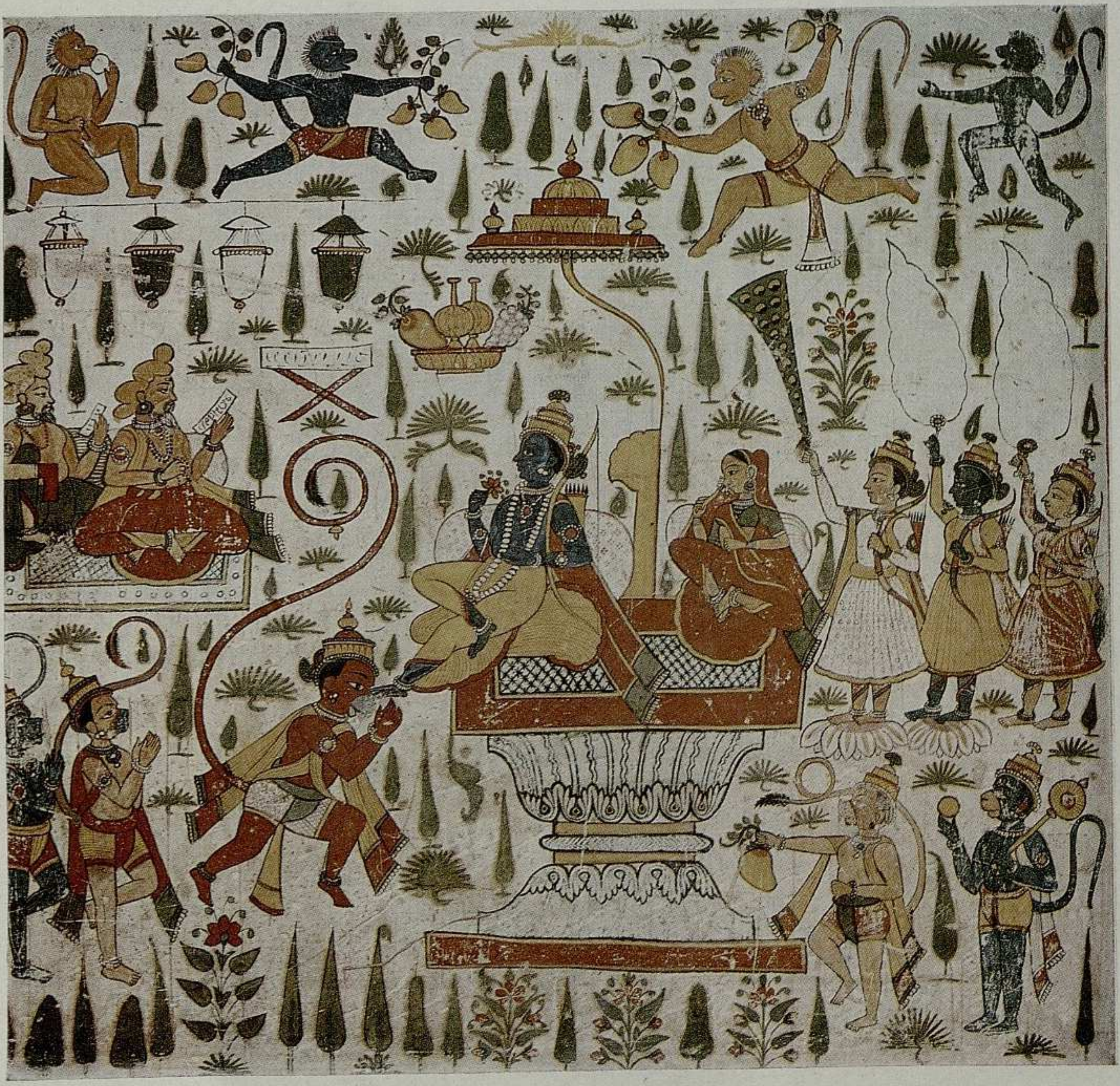


Plate 55—Rama as a Crowned King



Plate 56—Ganesha and Krishna on a Swing



Plate 57—Sita Swayamvara



Plate 58—Draupadi Swayamvara

In this painting Arjuna having hit the fish target is garlanded by an elephant on which Draupadi is sitting with a small garland in hand. She has choosen Arjuna as her husband. Behind Arjuna are seated Lord Krishna, Dharma and one of the Pandava brothers or King Janaka. Bhima with his mace is at the right hand bottom and behind him is the fifth Pandava. The swayamvara is being celebrated in joy. Two attendants at the centre are holding flower-buntings (Nakshatramala) by long staffs; and musicians are blowing a variety of pipes—shinga, karna, sanai and one is playing on a chaughada. Bhima and the musicians are shown in Maratha costume. The scene is attractive.

A Mounted Knight Quenching his thirst

The last painting on this wall is that of a mounted knight who is quenching his thirst at a village well, while passing by it. One woman is pouring water in his palms, another is standing behind and the third is drawing water from the well. The romantic knight while drinking water is stealthily glancing at the lady's breast as the veil of her sari has slightly slipped away while serving water. She is agitated but is helpless. The colours used are green, red and yellow ochre.

WALL FACING EAST (FROM NORTH TO SOUTH)

The paintings are Vishnu, Krishna playing Holi with gopis, Shiva dancing in front of Durga and wrestlers.

Krishna and Gopis playing Holi

The Holi festival on the Full-Moon day of the month of Phalguna was celebrated with great pomp all over the Maratha Country as in the rest of India. Sometimes this is celebrated on the fifth day of this month, known as Ranga Panchami.

Krishna and Radha are standing close to each other and a number of gopis from either side are splashing colour on them with spray-pumps. Two gopis at the top are emptying their colour pitchers on Krishna and two others at the bottom are filling their spray-pumps. The whole scene is brightened with red colour.

Shiva dancing in front of Durga

Durga is sitting on a raised throne overspread with a lotus. A beautiful chhatra is over her head. She has in her hands shankha, chakra, a shield, a spear, an axe and a katyar. Shiva's dancing pose is very graceful. Vishnu, Brahma, Narada, Ganesh, the Sun and the Moon are playing on different musical instruments in tune with Shiva's dancing.

In the three corners peacocks are dancing in joy spreading out their bright plumage. Delighted at Shiva's dance two winged angles are showering flowers on him. Chandeliers in dark green are lighting the scene. The scene is in red, yellow and green.

In a small room adjacent to the main hall there are the paintings of a courtier with his lady, a double-headed eagle, wrestlers and an elephant in rut.

A Courtier with his Beloved

A Maratha nobleman is sitting on a carpet with his beloved to his right. A female attendant is fanning from behind and the male attendant is standing in front. Stylised flowers and trees appear in the scene. A couple of small domes and a lamp-post are seen at a distance.

A Double-headed Eagle

This is a combination of an eagle with a lion's body and human arms. This imaginary being is supposed to be mightier than a lion or an elephant. It is armed with a spear, mace and a trident. A three-faced God is seated on the head of the being. Divinities are seen in the different parts of its body. It has two beaks, two wings and four arms. With one of its beaks it is pecking at Narasimha below. It is trampling on a couple of elephants. This strange being compares well with the double-headed eagle, the emblem of the rulers of Vijaynagar.

An Elephant in Rut

An elephant in rut is running amuck. It has caught its mahou in its trunk and is about to dash him to the ground. It is attacked on all sides by a number of men with spears and matchlocks, to bring

it under control. The animal has many wounds on its body and is bleeding. The painter has shown his imagination in selecting a theme common to the Maratha Courts where elephants were kept.

JAIRAM SWAMI WADA, VADGAON

Jairam Swami of Vadgaon in the district of Satara was a contemporary of Saint Ramdas. In his wada at Vadgaon which is completely ruined, there were wall-paintings. A few walls which had paintings were carefully scooped out from the main structure and have been preserved in the Chhatrapati Shivaji Museum at Satara. The portions of the original continuous wall now encased in glass, piece by piece, have broken the link of the story which the artist once depicted. The paintings encased in patches show personalities from the Mahabharata. They are Jambuvanta, Vyasa, Hanumanta, King Bali, Kripacharya, Parāshara, Ambarisha, Shukracharya, Bhishma, Dalbhya, Rukmangada, Arjuna, Narada, Pundarika, Vasishtha Muni and Shaunik. Of these, only five which are presentable are produced here.

Plate 59—Narada and Parashara

Narada with his brahma vina is standing between Parashara and a King seated on a throne. One can identify him from his black tuft of hair (shikha) standing erect. His uttariya is very long, hanging on his sides.

Behind him is Parashara seated on a tiger skin. The bottom is decorated with flowers at the cross of the rectangular design.

Behind Parashara of the previous picture are Pundarika and Vyasa. Pundarika is having a simple kirita over his head and is sitting on a carpet. The last person is the Sage Vyasa in red ochre dhoti, wearing a long necklace of rudraksha. He is wearing a long shawl going over his head and shoulders. The bottom has the same design as in the previous painting. Pundarika and Vyasa are not reproduced here.

Plate 59A—Parashara, Pundarika and Vyasa

Plate 60—Vyasa, Ambarisha, Shuka, Shaunika

Again, as a continuation of the preceding picture, this has naturally Vyasa first, followed by Ambarisha, Shukracharya and Shaunika. Ambarisha is on a damaru-shaped throne with a bow and arrow. Shukracharya is standing on one leg counting a rosary. He has a loin-cloth which is a mark of his austerity. Shuka, the son of Vyasa, was a great yogi. Behind him is Shaunika seated on a chaurang.

Next comes Bhishma, with a crown over his head, a bow in one hand and a rosary in another. He is seated on a designed carpet. His dhoti is red ochre spreading below his feet. Next to him is Dalbhya reading out a page from a pothi kept on a cross-stand. His uttariya is red and dhoti cream white. He is sitting on a tiger-skin.

Plate 60A—Bhishma and Dalbhya

Plate 61—Rukmangada and Arjuna

Here Rukmangada is sitting on a large carpet with an oblong cushion behind. At his back is Arjuna, wearing a red uttariya, long bluish shirt with design and a short dhoti. His bow suspends from the left shoulder.

All the figures are in bold lines with statuesque frames and elongated eyes. Except for Arjuna all have just dhotis and uttariya. The designs of the carpets are rough and bold, lacking fine brush work. The colours used are red ochre, blue and cream. The figures, their costumes etc., are completely free from Deccani Muslim or Mughal or Rajput influence and therefore can be taken to represent the original Marathi style, which compares well with the book illustrations of the eighteenth and nineteenth centuries prevailing in Maharashtra. Wall-paintings of this purely Maratha style are rare as the buildings in which they were delineated have perished.

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Plate 59—Narada and Parashara



Plate 59A—Parashara, Pundarika and Vyasa



Plate 60—Vyasa, Ambarisha, Shuka, Shaunika

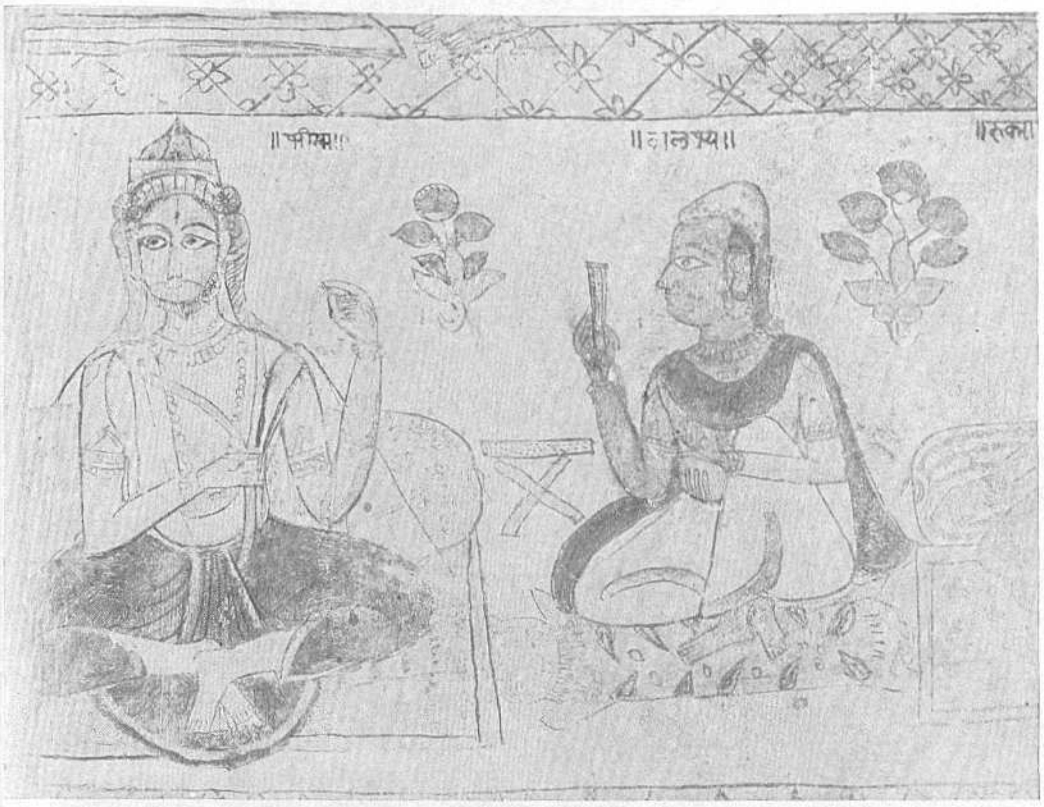


Plate 60A—Bhishma and Dalbhya

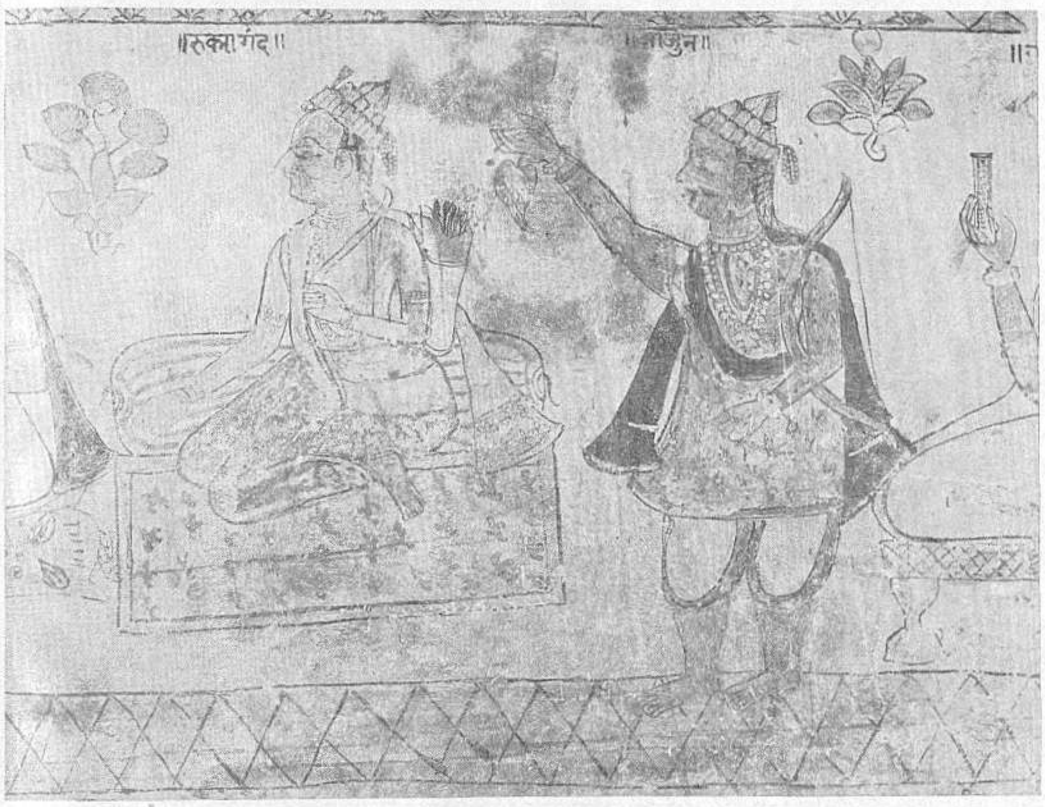


Plate 61—Rukmangada and Arjuna



Plate 62—A Gopi Playing on Mrudanga



Plate 63—A Singing Gopi

CHAPTER IV

PUNE AND JUNNAR

PUNE came into prominence as the capital of the Deccan under the Peshwas in the eighteenth century. It surpassed Satara, the seat of Chhatrapati Shahu, because, the Peshwas were the *de facto* rulers to whom ambassadors and important personalities from different courts of India and from the English, the French and the Portuguese came to meet. No wonder that many a nobleman of distinction of the day should have constructed a wada or a temple in this city of growing importance. Some of the well-known families which had their wadas are—Nana Phadnis, Raste, Baramatikar, Kanade, Gadre, Natu and Mehendale. Above all the Shanwar Wada, constructed by Peshwa Bajirao I, was a mansion par excellence. At present only a few of these wadas are extant where one can get a wall-painting here or there.

NANA WADA

This was constructed by Nana Phadnis for his residence adjacent to the Shanwar Wada in 1764 A.D. Here the daftar (record) of the Peshwas was kept, where till late a Municipal school was housed. The walls of this vast wada show fragments of a Dwarapala, some Dashavataras, Amrut Manthana, the Bhārata War etc. No painting is in tact. Same is the fate of the existing paintings in the other wadas. Only the paintings in the Belbag or the temple of Vishnu or Laxmi-Narayan, the construction of which was commenced by Nana Phadnis in 1766 A.D., has fine paintings.

Belbag

This beautiful temple with a garden is owned by Shri Tatyasaheb Phadnis, the present successor of Nana. Just outside the garbhagriha on the cornice of the walls of a small mandapa there are paintings in good condition.

Cornice facing East.—Here are Ramapanchayatana, Krishna with gopis, Sheshashahi Vishnu, Laxmi, Kalki (avatara), Krishna lifting Govardhana.

Cornice facing South.—This has Shivapanchayatana, Narada, Tumbaru and seated Brahma.

Cornice facing West.—This shows Matsya avatara in front of Brahma, Samudra Manthana and the avataras Varaha, Naras'mha, Vamana and Parashuram.

Cornice facing North.—On this side are Brahma, Ganesh with Riddhi and Siddhi and Saraswati seated on a peacock.

All these are frescoes. They have not faided though they were washed with water every year for a long time, on the Gokulashtami or Janmashtami festival. The colours used are vermilion red, yellow, deep green, white, b.ack and gold. The last is very predominant after the Deccani fashion.

Brahma (Northern Wall)

This is a fine painting of Brahma seated on a red multipetalled-lotus. His four faces with black beard have golden crowns studded with precious stones. All faces are shown on one plane for full view. He is wearing a pearl-necklace and a small chain with a gold-pendant. His arms and wrists have ornaments of gold and precious stones. His figure is graceful. His sacred thread going over the left shoulder spreads on his right lap. He is sitting in the padmasana posture, exposing

the soles of his feet. His yellow ochre pitambara has a golden design. The cushion behind is in crimson and gold. His uttariya done in black green hangs on his sides. It has a golden design and a broad border.

Two female attendants are standing, one with red flowers and the other with a whisk. Their saris are in vermilion red with a golden design. The choli of the one in front is deep violet. They are wearing pearl ornaments. Their figures are slim, youthful, comely and more expressive than those of Menavali or Motibag at Wai.

Vamana Avatara (Eastern Wall)

King Bali and his queen Vindhyavali are seated on a throne. Two attendants are standing behind and Vaman, the incarnation of Vishnu, guised as a Brahmin boy is standing in front to receive the gift of space promised by Bali, of the measure of three foot-steps. Bali is wearing a long gown of red vermilion chintz with golden design.

Narasimha Avatara (Eastern Wall)

Narasimha the lion-headed man, an incarnation of Vishnu, coming out of a stambha (column) has killed the demon Hiranyakashyapa by tearing his belly. Narasimha is seated on a designed red-petalled lotus. Vishnu's great devotee and the son of Hiranyakashyapa, Pralhad, is standing on one side and his mother on the other.

The figures of all the paintings of Belbag are done more carefully and are realistic. Dress, figuring and the use of gold in the colour scheme suggest overall influence of the Deccan style.

SHANWAR WADA

Peshwa Bajirao I, laid the foundation of this building on Saturday 10th January 1730 and when it was complete, the entire Peshwe family with entorage shifted there on Saturday 22nd January 1732. It seems that astrologically Saturday was a lucky day for Bajirao, therefore the new palace was named Shanwar Wada, literally meaning Saturday Palace. Originally it was a double-storeyed building with three quadrangles to which additions were made by Peshwa Balaji *alias* Nana Saheb and later by Nana Phadnis. When in full splendour the palace had six storeys.

The Delhi Gate facing north was patterned after that of Purana Killa (Delhi) or Indraprastha and the halls had Kalamdani design (flat ceiling with sloping cornices) as chosen by Balaji Bajirao Peshwa. There were various apartments of which, the Ganapati Rang Mahal, Arase Mahal (Hall of Mirrors), Thoralya Rayacha Mahal (Apartment of Bajirao I or the Elder Bajirao), Hastidanti Mahal (Ivory Hall), Jinnas Khana (Curio Hall) and Jamdar Khana (Jewellery Hall), were famous.

The Ganapati Ranga Mahal built on the plan and choice of Balaji Bajirao was the diwan-i-am of the Marathas where the Peshwas met dignitaries from all parts of Hindustan and abroad. The pillars of these halls were beautifully carved and shaped like cypress trees, surmounted with engraved arches of exquisite workmanship. The ceilings and walls of these apartments had beautiful paintings according to the fashion of the day. The ceilings were covered with beautiful wooden tracery in different designs and painted with trees, creepers, flowers or scenes from the great epics, the Mahabharata and the Ramayana. Bhojraj a very skilful artist from Jaipur was specially engaged for the work of painting these halls. These halls with wall-paintings were set up in the midst of smiling gardens and murmuring fountains. The Hazari Karanje with 196 jets was unparalleled in the East. The only fountain which could vie with it was the *Fontana di Trevi* of Rome.

Mr. Daniel an English artist prepared a picture of the Grand Darbar held in the Ganapati Ranga Mahal in 1790, in which the British ambassador at the Poona Court, Sir Charles Malet, presented a treaty of alliance between the English and the Marathas to Peshwa Sawai Madhaorao. This was done from the sketches of Mr. Wales. A copy of this painting now in the Bharata Itihasa Samshodhaka Mandal, Poona, clearly shows wall paintings on the cornice, mostly of the Dashavataras.

One Mr. Robert Mabon who helped Mr. Wales in preparing sketches of the Poona Darbar and visited the Ganapati Ranga Mahal (1790-95), states that here dignitaries like Mr. Mostyn and Col. Upton of the English and Mr. Bussy and Mr. Lubin of the French were given audience. Besides this hall there were apartments for jewellery, library etc., the walls of which were decorated with paintings. Sir James Mackintosh, recorder of the Bombay Court who visited the Shanwar Wada in 1805 mentions, " the walls all around were painted with scenes of Hindu mythology " Lt. Col. Fitzclarence visited this palace on 31st January 1818, after the defeat of Peshwa Bajirao II. He writes, " the old palace is surrounded with a wall and circular bastions, having an open space in its front. The walls of an inner court are miserably daubed with Hindu mythology ". The Lt. Col. elated with the recent success of the British over the Marathas, uses the words " miserably daubed " for the wall-paintings out of sheer prejudice and ignorance of Hindu culture. What is pertinent is his reference to wall-paintings in the Shanwar Wada.[8]

All these references bear testimony to the wall-paintings in the Shanwar Wada, though adequate references and details are lacking in the Marathi records. The names of the local artists who helped Bhojraj of Jaipur are also not to be found.

In the diary of Bajirao II, it is recorded that Rs. 67—3—0 were spent for the wall-paintings in the parlour above the five doors for celebrating the Shravana festival. The paintings were probably prepared in the Parvati Ramana construction. The artist employed was one Sadashiv Chitari.

WALL--PAINTINGS AT JUNNAR

Unlike many ancient places Junnar has an almost unbroken history from the Buddhist period down to its occupation by the Marathas. There are hundred and thirty-five caves divided between the three hills which surrounded the town. The inscriptions in some of these caves numbering thirty-five are of historical significance. The town was an important centre of trade as it had easy communication with Kalyan and Thana on the sea by the famous Nana pass. It was also connected with Broach on the Gujarat coast.

From an inscription which records a gift by a Minister of the Paithana rulers, Prof. Bhandarkar thinks that Junnar may have been the capital of Kshatrapa (Governor) Nahapana. The remains of Hemadpanti temple and the style of the stone images found near the town show that it was under the Yadavas of Devagiri. Later it passed into the hands of the Bahamanis from whom it was wrested by the rulers of Ahmadnagar.

The fort of Shivaneri has been hallowed by the birth of Shivaji, the national hero of the Marathas.

At this historic place paintings of great antiquity and also of the early Maratha period have been recorded about eighty years ago.

In Caves 28 and 43 of the Shivaneri group, the ceilings had concentric circular design set in square panels. In the former cave yellow, white and black colours were used, whereas, in the latter, green was the best preserved. Cave 36 had a similar design with flowers and leaves in the corners. The square panels were in five plates, a black plate in the middle and two white and red plates on either side. Some panels had seven plates, a black plate in the middle with three plates, white, red and yellow on each side. Traces of similar pattern in the other caves of this group are recorded. These geometrical designs seems to have been common to the Junnar caves. This was obviously due to the influence of the puritanical Hinayana sect of Buddhism under whose instructions the caves were scooped out and painted.

Cave 43 was converted by the Marathas into a temple. On the beam over the doorway were slightly damaged paintings of Brahma, Saraswati, Shiva, Vishnu, the Moon, other Gods and Rahu. The left wall in the shrine had scenes from the Ramayana. The first panel depicted the fight between Rama and Ravana, Rama having a large force of monkeys and Ravana that of demons. Both the heroes were seated in a chariot. The weapons of war were spears, arrows and

[8] D. B. Parasnis—*Poona In Bygone Days, 1921* (The Times Press). *See* relevant portions.

large stones. In another panel was the scene of Swayamwara of Sita. The third panel represented the Ramapanchayatana with Vasistha and other seers. A monkey in this scene is offering mangoes to Rama. The Ramapanchayatana of Menavali described earlier may help in giving some ideas about this.

On entering Cave 43, on the wall to the right were scenes from the life of Lord Krishna in four panels. In the first panel, Indra was bowing down at the feet of Krishna, offering him a cow and apologising for causing rain-fall. Above, Gods were playing music and heavenly damsels showering flowers over Krishna. The next two panels had Krishna's child-like pranks as Krishna stealing butter from the gopis, breaking pots of curds along with his play-mates and sitting with his beloved Radha and gopis on a swing. Scenes from every-day-life such as the gopis husking grain, cooking, grinding and minding the dairy were not wanting. The lifting of mount Govardhana was shown in this panel. *See* Plate 22, for Krishna lifting the mountain Govardhana, from the Motibag paintings of Wai.

The third panel represented Krishna's elopement with Rukmini and his fight with Shishupal. This must have been a rare painting so far as the occasion was concerned from Krishna's life.

In the fourth panel were the stories of Draupadi Swayamwara and Amrita Manthana.

On the back wall of the shrine were the paintings of Mahishasuramardini, the ten incarnations of Vishnu, Sheshashai Vishnu, Shiva-Parvati and the Trimurti—Brahma, Vishnu and Mahesha. It is significant to note that the figure of Buddha was like the image of Vithoba at Pandharpur. The eleventh incarnation shown was that of Vatashayin.

The pillars of Cave 2 of the Tulaja group were more richly painted than those of any other cave of Junnar. It seems that the entire cave was once well-painted.

Cave 7 of the Ganesh Lena had paintings of the later Maratha period such as Devi, Krishna, Narayana and Shiva on the left wall. On the back wall were scenes from Krishna's life, a Yogi, Garuda, Hanumana, Ganesha's marriage preparation and his fight with demons. The right wall represented Ganesha's childhood, his Hallisaka dance and his procession. It is obvious that scenes from Ganesha's life were given prominence as the entire cave or lena was dedicated to him.

The Panchalinga temple at the foot of Shivaneri hill constructed by about 1800 A.D. had paintings of tigers, lions and Gods in its dome. Similar paintings of a much later date are found in the temple of Khandoba at Jejuri (Poona district).

Most of the paintings at Junnar have now faded away. Only a few colour patches are seen in some of the caves. The themes of the painting are from the Epics and the Puranas. It is recorded that the paintings in the Ganesh Lena go back to the 17th Century. But nothing can be said about their style and other details as they have faded away.[9]

The geometrical designs decorating the ceilings in some Buddhist caves appear in temples of the later period like the Shiva temple at Pashan near Poona and Meneshwar at Menavali.

[9] For all the paintings of Junnar, see *Gazetteer of the Bombay Presidency*, Vol. XVIII, Part III (First Edition), A.D. 1885, relevant portions.

□ □ □

CHAPTER V

TASGAON AND MAHULI

TASGAON is a taluka in the Sangli district. Under Peshva Madhavrao I, it became the principal place of Jagir of the Patwardhan family. In the surrounding area the temple of Ganapati constructed by the Patwardhan family and their own mansion are well-known historical buildings. The temple was begun by Parashurambhau Patwardhan in 1799 and completed by his son Appasaheb. The seven-storeyed gopura at the entrance of the temple is a wonder work in Southern Maharashtra, on the style of the gopuras in South India.

The walls of the temple and the mansion were once profusely painted. The temple walls have religious paintings, stylised trees and palms forming the background done in red. Golden colour is freely used in all these paintings and some religious stories done against a red background appear on the right. Red and golden colours are prominent in the temple. Almost all the paintings have faded away.

PATWARDHAN WADA (GROUND FLOOR)

In the mansion itself which has been well-preserved by the present descendant of Parashurambhau Patwardhan, there are three halls which once had beautiful paintings. Now they are in bad condition. One of the walls depicts the story of Kaliyamardana (taming of the serpent Kaliya by Krishna). Krishna is frantically treading upon the hoods of the serpent. The wives of the great serpent have gathered round Krishna entreating him to release their Lord. They have puja material (material for worship) in their hand. The Jamuna water is black green. On the bank are the gopas and gopis watching the fun—the wretched Kaliya being humbled by Krishna. A large banian tree done very realistically is hanging over the waters.

Another scene shows Krishna's Rasakrida (Krishna's dance with the gopis). The avenue is a garden overgrown with cypress, kadali and palm trees. The female figures in the Tasgaon paintings are statuesque, their features and built are akin to the ladies of Karnataka.

Rasakrida.—Krishna and the gopis are dancing in a circle in tune with the beats of tiparis (a tipari is a wooden stick used for rhythmic beats in dancing). The dancing party is composed of pairs of Krishna and gopi. The one Lord Krishna becomes many to please every gopi. At the centre of the dancing party is again Lord Krishna playing on the flute. He is accompanied by other gopis playing on mrudanga and lute. Two other gopis are waving whisks over Krishna. The costumes of the dancing figures are in green, light yellow and red. The background is in Indian red.

On the first floor there is a pageant of gods riding chariots and horses. On the same floor just after entering the mansion a fine lattice design finished in Indian red and white, decorates the space between the arched windows opening in the quadrangle below. The lattice has a small arch at the top in yellow and a delicate floral border on either side.

Plate 62—A Gopi playing on Mrudanga

This figure is taken from the Rasakrida scene. The gopi is playing on a mrudanga. The long veil of her sari going overhead gracefully flows down reaching the knees. The broad border of the sari appears to have zari work—golden border. The sash of her sari is almost touching the ground.

Her neck is full of ornaments. Her bracelets, anklets and her projecting nose-ornament—nath look typically Maratha in style. Her half-exposed bosom lends charm to her graceful posture. The middle portion of the mrudanga is brick-red and the ends yellowish.

Plate 63—A Singing Gopi

The gopi is singing in tune with Krishna's flute in the Rasakrida. She is playing on a vina resting on her right shoulder. She has raised her left hand for ragadari singing mode. She is standing on one leg, the left leg resting on the right knee. This conventional posture makes the figure graceful. The curves of her thigh and hips display the ease in linework. She is wearing a longish garland. The statuesque figures of the gopis are Deccani in style. This figure forms part of the Rasakrida painting.

Wall-paintings at Mahuli

Kshetra Mahuli on the river Krishna is about three miles from Satara. The village has a deserted outlook as most of the once massive mansions are now in ruins. In the mansion belonging to one Kumbhare family there are some Wall-paintings in a hall on the first floor. This was probably a drawing hall. One of the paintings of this hall depicts Shiva-dance. Probably Parvati sitting on a couch is watching her husband's dance with curiosity. Other Gods and Goddesses too are witnessing Shiva's dance. The whole scene is set in a huge arch decorated with delicate flowers and foliage. Stylised trees in deep green appear at the top of the scene.

The basic colours used in this painting are red, green and yellow.

Regarding the Maratha artists it can be said that they were well-acquainted with the art of wall-painting. They mostly selected themes from the Epics and the Puranas as laid down in the Chitrasutram of the Vishnu Dharmottara Purana. This speaks for their ideals of painting. The peculiarity of the Marathas is displayed in the squat roundish figures, love of ornaments, costume, thick moustache, and everyday scenes.

In respect of setting, transparent drapery, choice of brilliant colours, etc. the Rajput influence is dominant as already discussed.

It may be observed that the Maratha artists were not slow to learn portrait painting of the European style when they came in contact with European artists. Gangaram Tambat, Damu and Shivram were well-known portrait painters trained in the European school. The wall paintings, however, do not seem to have been influenced by the European style.

It would be interesting to note that late in the 18th Century a sort of simple box camera was obtained from the English for getting a silhouette. Details regarding this instrument are not available.

Like the Rajputs the Maratha artists too used yek bal qualm—one hair brush—skillfully.

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APPENDIX A

WORDS IN MARATHI IN THE TEXT

Words in Marathi as they occur in the Text are given first. Next come words in the bracket with diacritical or transliteration marks for understanding the exact pronounciation of the Marathi words. The meaning of the words appears at the end.

Transliteration marks used for the bracketed words are explained in APPENDIX B .

Abdagir (Abdāgīra)—A large umbrella made up of coloured pieces of cloth, with a pole, held over noblemen and members of royal family as a mark of distinction.

Ankusha (Aṅkuśa)—A goad.

Avatara (Avātara)—Incarnation of God; of Vishnu in particular as appearing in the Text.

Basari (Bāsarī)—A bamboo flute.

Bhata (Bhātā)—A quiver.

Bindi (Bindī)—A pearl ornament with three strings worn by ladies on the forehead. Two strings go round the head and the third overhead from the middle. A pendant of pearls or of gold suspends at the centre of the forehead. It is tied at the back of the head.

Bindiya (Bindiyā)—Same as bindi.

Brahma Vina (Brahma Vīnā)—A kind of lute associated with Narada, the note of which keeps him in tune with Brahma.

Chakra (Cakra)—An indented disk with sharp points for darting at the enemy. Lord Krishna's sudarshana chakra is well-known.

Chaughada (Caughaḍā)—A cattledrum.

Chaurang (Caurańga)—A low foot-stool square or hexagonal or octagonal in shape.

Chauri (Caurī)—A whisk.

Chhatra (Chatra)—A royal umbrella.

Choli (Coḷī)—An Indian bodice worn by ladies.

Damaru (Ḍamarū)—A small percussion instrument of the shape of an hour-glass. Its two hollow ends are covered with leather. A wooden piece tied at the narrow centre strikes the two sides when the instrument is moved quickly by hand, creating sound.

A damaru-shaped throne—A throne of this shape for Gods.

Daph (Ḍapha)—A tamborine.

Dasi (Dasī)—A female attendant.

Dhoti (Dhotī)—A fine long piece of white cloth nine yards in length, worn by men around the waist with folds and tucked in front and behind. It has coloured border on both sides.

Ekatari (Ekatāri)—A monocord lute.

Fugadi (Fugaḍī)—An Indian gambol.

Gada (Gadā)—A mace.

Garbhagriha (Garbhagṛha)—A Sanetum.

Garuda (Garuḍa)—A human with an eagle's beak and wings being the vehicle of Vishnu.

Gurguja (Gurguja)—A mace with eight sharp blades fixed at the striking end. They are strait or curved.

Haudah (Hauda)—A pavilion or seat fixed on an elephant's back.

Hata Yogi (Haṭa Yogī)—One practising penance which includes physical and mental discipline for the attainment of samadhi.

Jatayu (Jaṭāyū)—The eagle who fought with Ravana when the latter abducted Sita.

Jaya and Vijaya—Doorkeepers on either side of a temple at the entrance.

Jivati (Jivatī)—A Goddess bestowing long life on a Child.

Kalamdani hall (Kalamadānī hall)—A hall with a flat roof of the shape of an inverted trey.

Kamandalu (Kamaṇḍalū)—A vessel for water made of wood or gourd carried by sanyasis.

Karna (Karṇā)—A long-piped wind instrument.

Kasturi (Kasturī)—Musk.

Katyar (Kaṭyāra)—A short striking weapon with a curved blade and long hilt.

Kevada (Kevaḍa)—A screw-pine.

Kirita (Kiriṭa)—A crown.

Kumkuma (Kuṁkuma)—A round red mark adorning the forehead of married women and girls. This is auspicious.

Lila (Līlā)—Sport.

Mangalsutra (Maṅgalasūtra)—A necklace of black beads with a couple of tiny gold cups at the centre worn by married ladies. This is tied by the groom round the neck of the bride at the time of marriage and remains on her till he is alive.

Morchel (Moracela)—A tuft of peacock feathers.

Mrudanga (Mṛudaṅga)—A kind of tabor.

Mrugajina (Mṛgājina)—Deer-skin.

Mukuta (Mukuṭa)—A crown.

Nakshatramala (Nakṣatramālā)—A long garland of flowers hung by a pole.

Nath (Nath)—Ornament worn on the nose, studded with pearls and precious stones.

Odhani (Oḍhaṇī)—A veil.

Padma (Padma)—A lotus.

Pagadi (Pagaḍī)—A turban.

Palana (Pāḷaṇā)—A hollow swing for a child.

Parashu (Paraśū)—An axe.

Pasha (Pāśa)—A string.

Pochi (Pocī)—A round ornament of pearls, precious stone or of gold worn on the wrist by men.

Pothi (Pothī)—A book of loose leaves.

Puja (Pūjā)—Worship.

Rasakrida (Rāsakrīdā)—A circular dance of Krishna and gopis. The dance steps are in tune with beats of tipari

Rudraksha (Rudrākṣa)—Eleocarpus Lanceolatus.

Sanai (Sanaī)—Clarionet.

Sardar (Saradāra)—A nobleman.

Sadi-ri (Sāḍī-rī)—A fine long piece of cloth 6 or 9 yards in length with coloured and designed border worn by women.

Shankha (Śaṅkha)—A conch.

Shinga (Śiṅga)—A short wind instrument made up of horn.

Sphatika (Sphaṭika)—A quartz.

Suta (Sūta)—A low-born, a charioteer.

Swara—A musical note, vocal or instrumental.

Swayamvara (Swayaṁvara)—Choosing a prince as husband by a princess, from among the gathering of princess who performs an extraordinary feat.

Takiya (Takiyā)—A cushion.

Takya (Takyā)—A cushion.

Tala (Taḷa)—Rhythmic beat.

Tipari (Tiparī)—Two wooden sticks struck in Rasakrida or dance, rhythmically.

Trishula (Triśūla-ḷa)—A trident.

Tumbarau (Tuṁbarū)—A gandharva with the head of a horse.

Uttariya (Uttarīya)—A long, fine piece of cloth with a coloured border worn by men over the shoulders.

Varadahasta (Varadahasta)—Posture of hand for blessing.

Venu (Veṇu)—A bamboo flute.

Vina (Vīṇā)—A lute.

Zul (Zūla)—A large shawl put on the back of a bull or horse or elephant.

□ □ □

APPENDIX B

TRANSLITERATION MARKS

Transliteration Mark For Words In Marathi, Written In The Roman Script, In This Text

The underlined letters of the English word approximately suggest their phonetic equivalent in Marathi

a	for	अ	as in account or abridge.
ā	for	आ	as in path or bath.
i	for	इ (अि)	as in ill or it.
ī	for	ई (अी)	as in east or eat.
u	for	उ (अु)	as in bull or ruin.
ū	for	ऊ (अू)	as in soon or moon.
ṛ	for	ऋ	short.
ṝ	for	ॠ	long.
e	for	ए (अे)	as in empty or everest.
ai	for	ऐ (अै)	as in Airavata.
o	for	ओ	as in open or oval.
au	for	औ	as in bout or boundary.
ṁ	for	अं	as in bump.
a:	for	अः	
ka	for	क	as in curb.
kha	for	ख	as in Khalif.
ga	for	ग	as in gulf or gun.
gha	for	घ	as in Ghazni.
ṅ	for	ङ	as in Vaṅmaya (literature).
ca	for	च	as in Church.
cha	for	छ	as in Chhatrapati.
ja	for	ज	as in Judge.
jha	for	झ	as in Zarathushta.
na	for	ञ	as in Pañchatantra.
ṭa	for	ट	as in tusk or Turk.
ṭha	for	ठ	as in Thatta or Thug.
ḍa	for	ड	as in dusk.
ḍha	for	ढ	as in Gadhwal.
ṇa	for	ण	as in Bāṇa (an arrow).
ta	for	त	as in Tarai.
tha	for	थ	as in thunder.
da	for	द	as in thus.
dha	for	ध	as in Dhavalgiri (a peak).
na	for	न	as in nurse or nut.
pa	for	प	as in pup or pulp.
pha	for	फ	as in fur.
ba	for	ब	as in but.
bha	for	भ	as in Bharata.
ma	for	म	as in musk.
ya	for	य	as in young.
ra	for	र	as in rudder.
la	for	ल	as in lull.
va	for	व	as in wonderful.
śa	for	श	as in shun.
ṣa	for	ष	as in Shatkona (Hexagon).
sa	for	स	as in sun.
ha	for	ह	as in hut.
ḷa	for	ळ	as in gūḷa.
kṣa	for	क्ष	as in Ksatriya.
jna	for	ज्ञ	as in jñana (knowledge).

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